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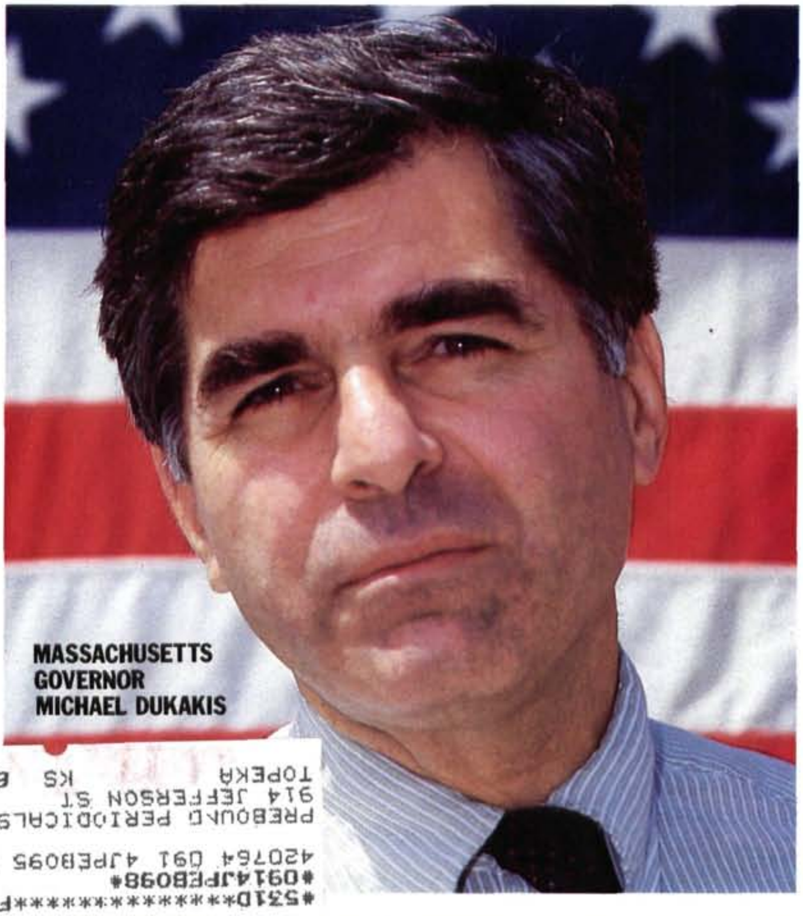

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GOVERNOR
MICHAEL DUKAKIS

BY
JOE KLEIN

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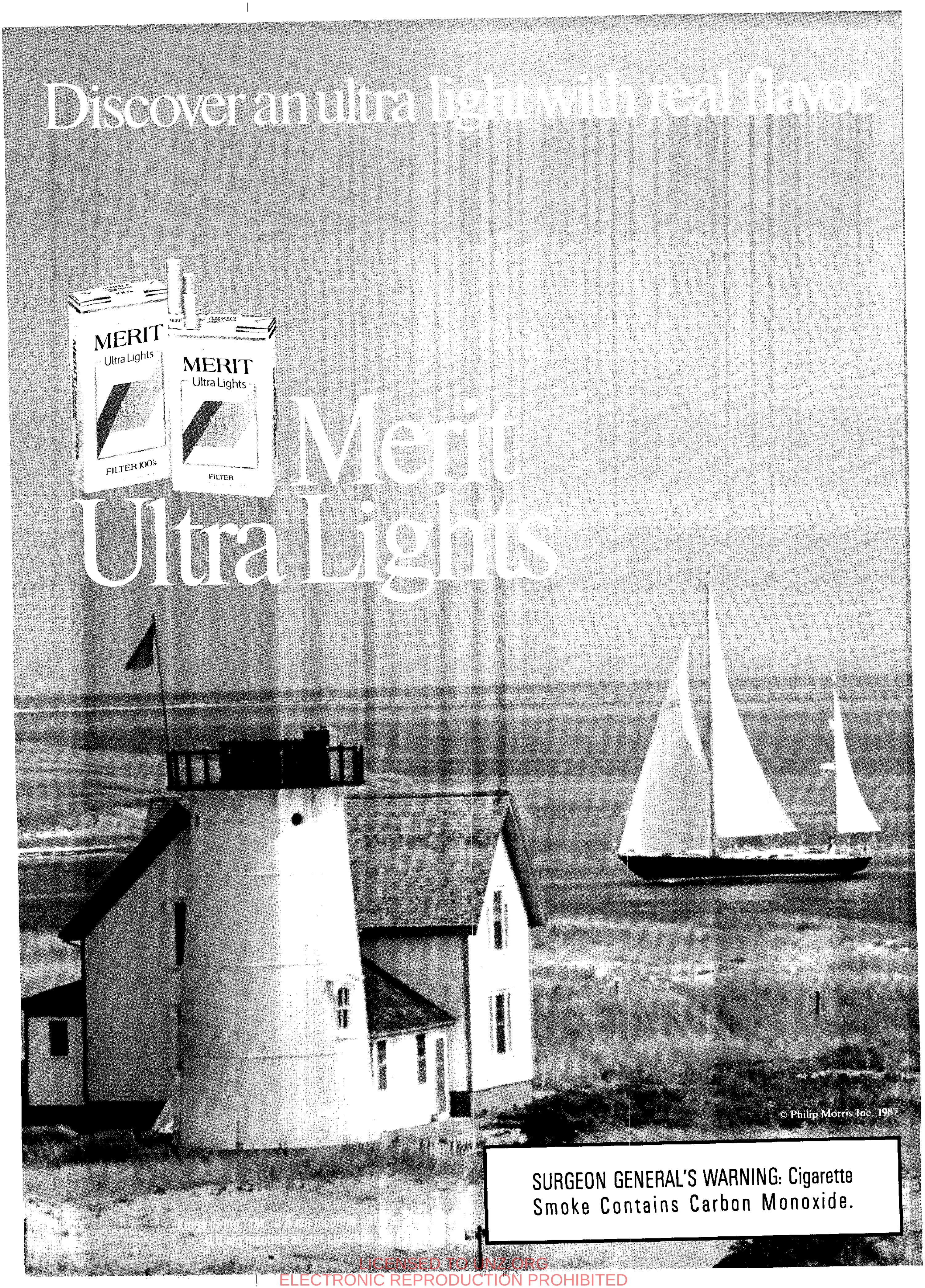
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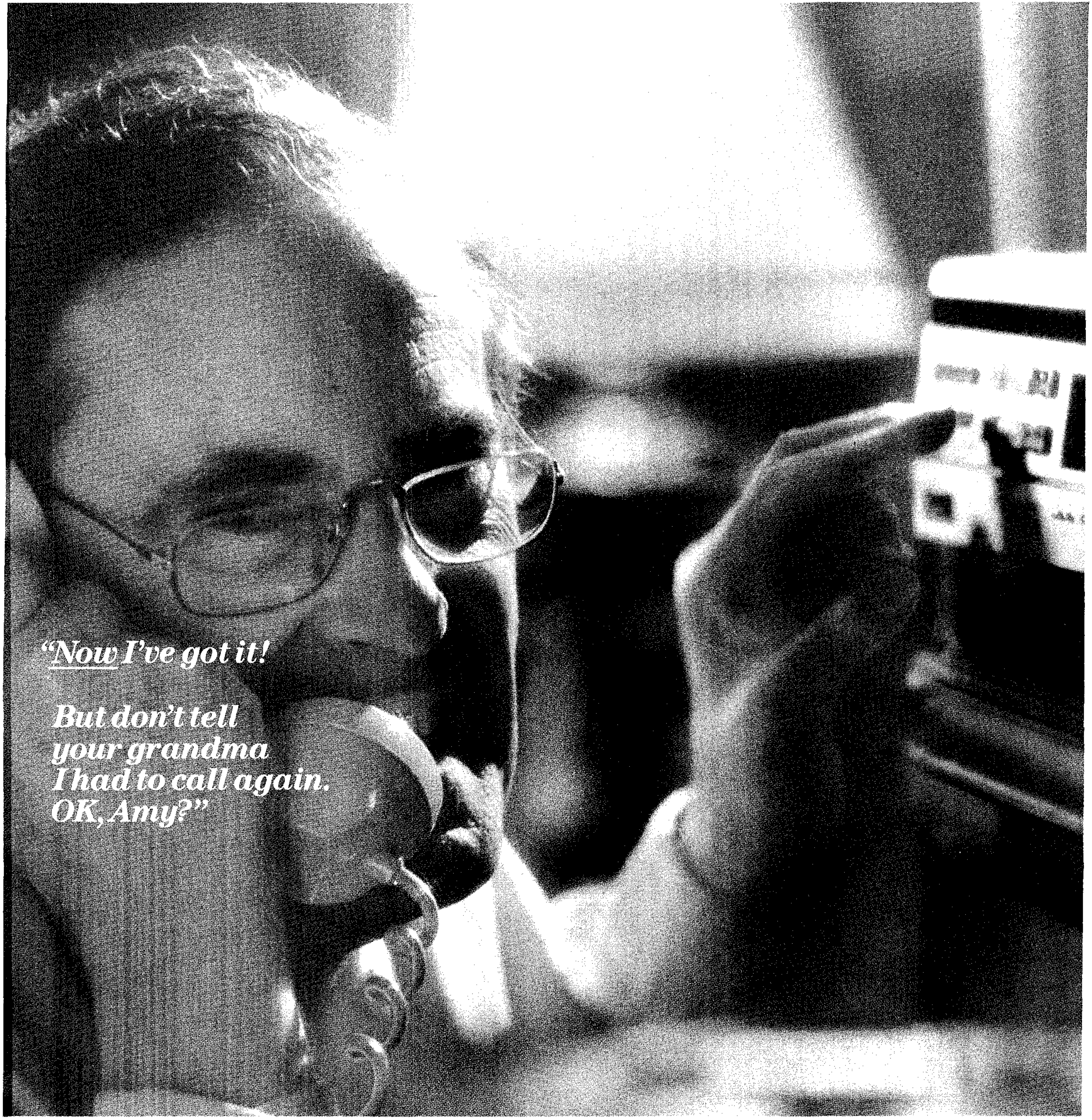
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BY JOE KLEIN

When Gary Hart dropped out of the presidential race, the biggest winner was probably Massachusetts governor Michael Dukakis, who now looks like the Democrats' hottest new face. Dukakis is smart, hardworking, and reasonable—and he has a strong record. What he doesn't have is the kind of passion that inspires voters. "Michael has always made a lot of sense from the neck up," says someone who knows him well, "but to be elected president, you have to reach people below the neck, too—in the heart." Joe Klein reports on the Duke's progress.

32 Street Inspirations

BY DINAH PRINCE

Not much good has ever happened to Vanessa and Janette Colon, nineteen. The Bronx twins have been in seven foster homes, fifteen schools, and scores of brutal fights. They are tough and full of violence—until they start singing. The twins, who were separated for years, have poured their hurt into songs, and the results are haunting. Next month, Island Records will release "Prove It," their first single. "If you struggle every day, and you don't give up," says Janette, "that shows something of you. You're not just nothing."

38 Adult Education: Classes of '87

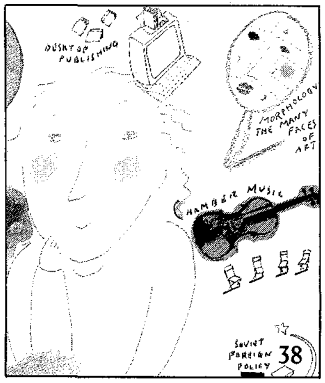
BY LINDA DYETT

The world may be in disarray, but you can still find order in the classroom. This fall, there's a course to help you make sense of the Kremlin and one that'll help you do the same for your closet. You can find out what they're thinking in Tehran, as well as at *The Nation,* and, if it's your body rather than your mind you'd like to exercise, you can learn to dance like an Indian or walk like F. M. Alexander.

57 Food News: Peaches and Cream

BY BARBARA COSTIKYAN

Celebrate peach season with Bice's heady peach granita—serve it with silky vanilla gelato or mixed with champagne in a frosty Bellini.



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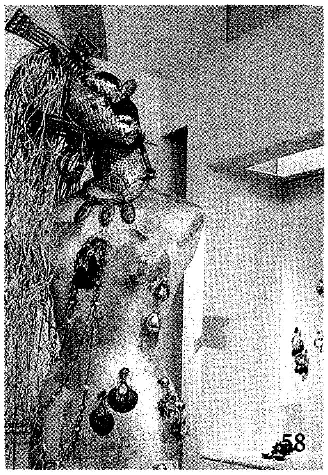

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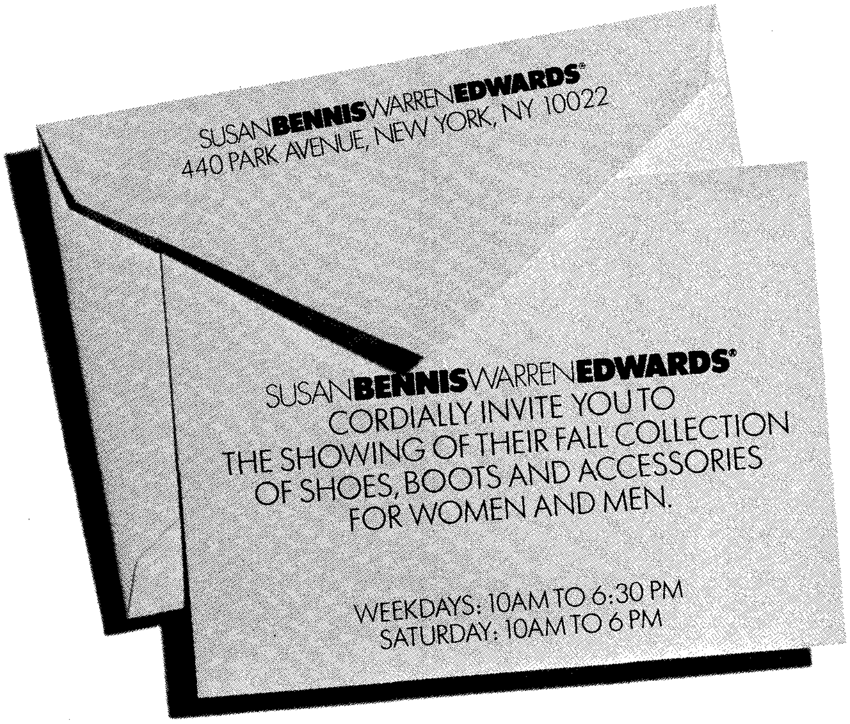
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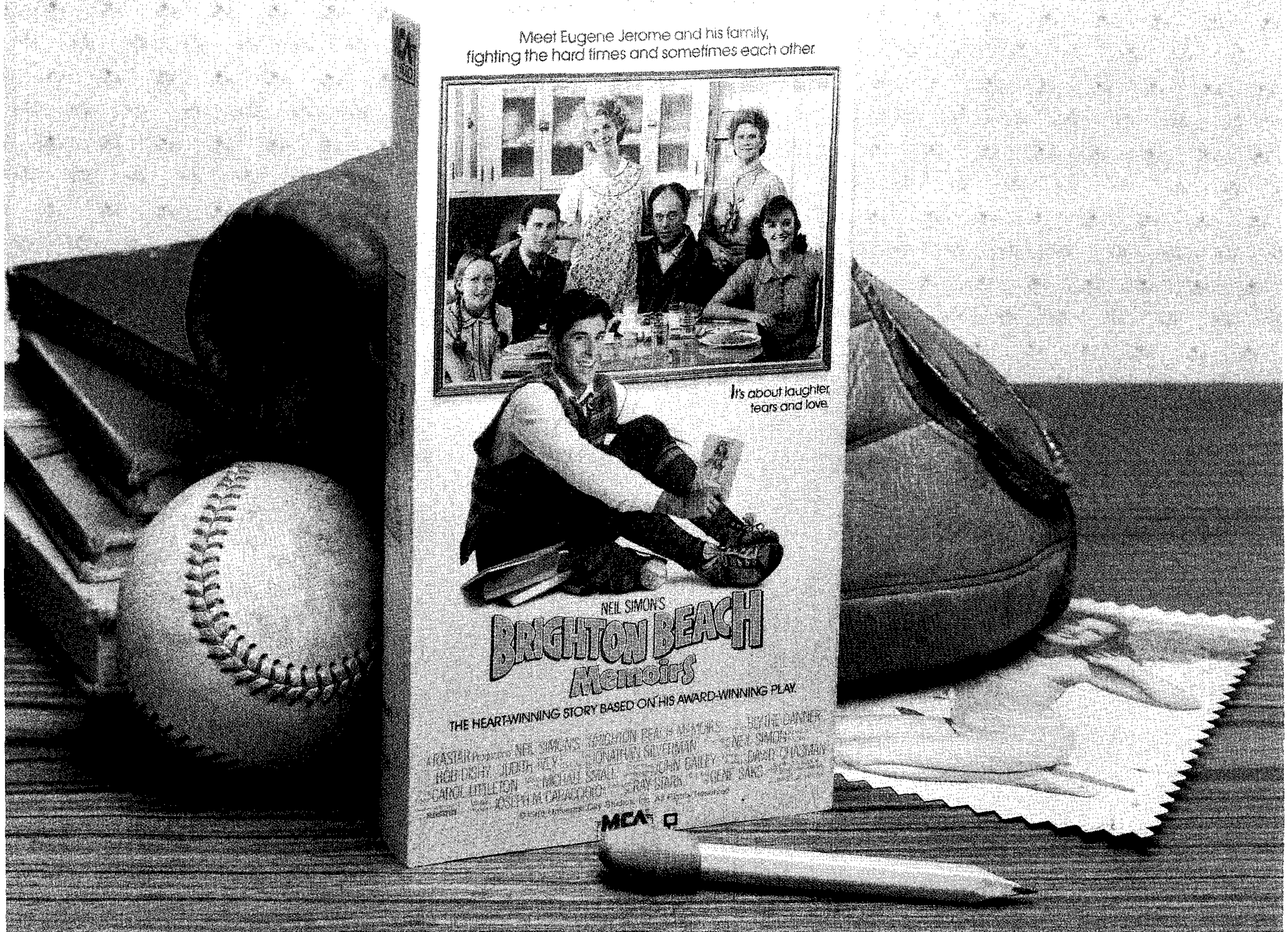
Neil Simon's Award Winning Smash Hit Comes Home.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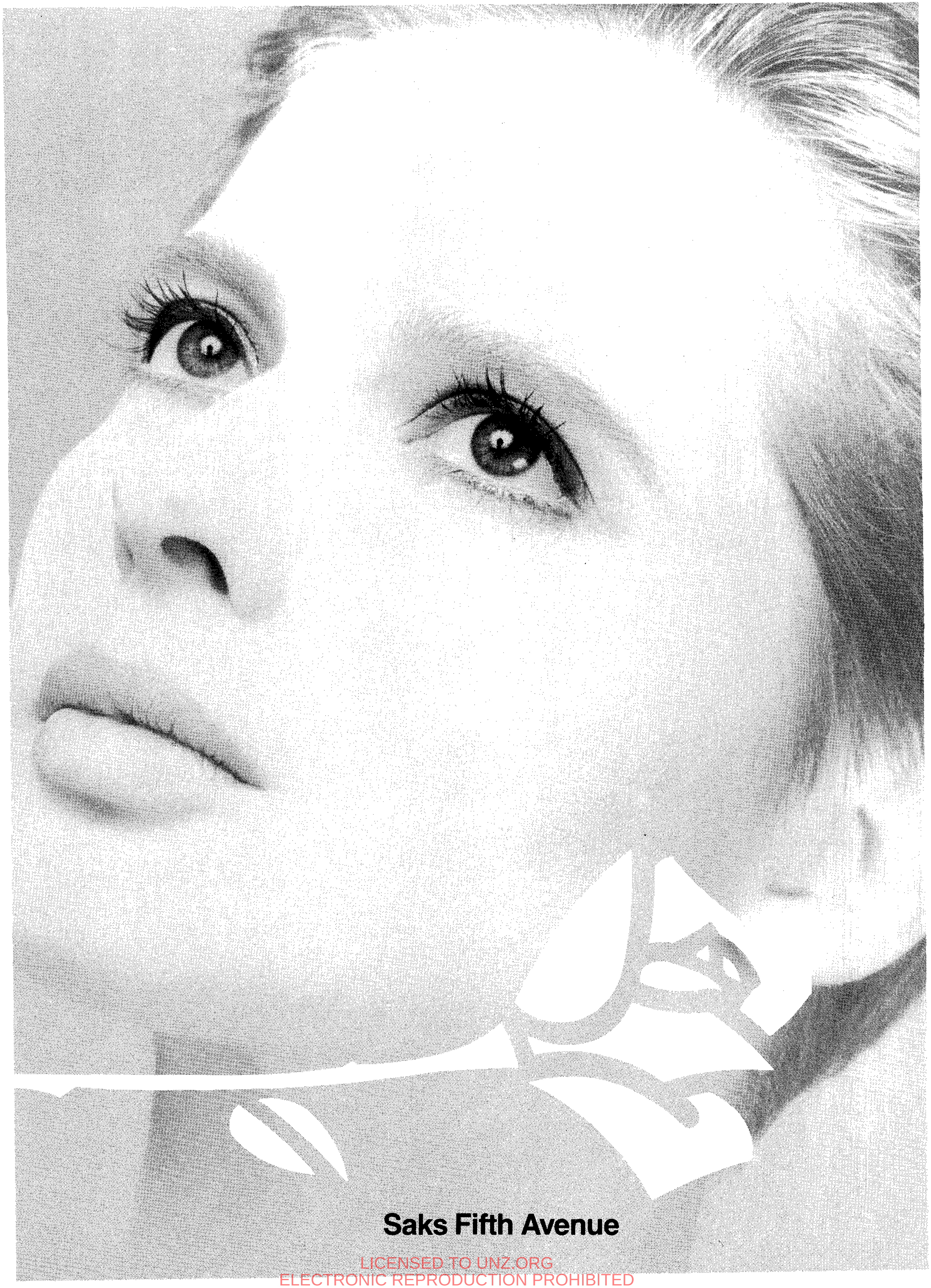
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LETTERS

Genetic Testing

IN "PERFECT PEOPLE?" AMY VIRSHUP thoroughly addresses all of the issues surrounding genetic testing [July 27]. Yet the title of the article implies that achieving a world of "perfect" people is the motivating force for genetic researchers and counselors. What we are striving for is *healthy* children.

Perhaps *New York* made a valid assumption: Yuppies want perfect homes, perfect jobs, and now perfect children. Genetic counselors face an enormous task as we attempt to rid people of the notion that this new science is merely a narrow-minded quest for perfection.

Joan H. Marks
Director, Human Genetics Program
Sarah Lawrence College
Bronxville, N.Y.

LAST YEAR, OUR DAUGHTER WAS BORN with a rare and fatal disease (like cystic fibrosis, it is recessively inherited). Although she lived only five days, we treasured the time we had with her. Even had we known of her condition prior to her birth, we would not have considered abortion.

My husband and I feel that prenatal testing should be used to help plan better obstetrical care and not as the reason to have an abortion. We are now expecting our second child, who will be welcomed with as much joy as our first was.

Gisele McIsaac
Manhattan

IT IS IMPORTANT TO ACKNOWLEDGE THAT the Mount Sinai Medical Center's program in family screening and prenatal diagnosis has been made possible by the support of the Cystic Fibrosis Association of Greater New York. This organization funds research and clinical-care projects that will help us better understand CF and improve the quality of life for patients with the disorder. Contributions can be sent to the association at 145 East 84th Street, New York, New York 10028.

Fred Gilbert, M.D.
Manhattan

IN 1984, WHEN I WAS 33, I BECAME PREGnant. I didn't have extensive prenatal testing or genetic counseling because we were afraid of the small risk with amniocentesis and our doctors saw nothing in our medical histories to cause alarm.

Our lives were shattered when our son was born with a rare genetic condition called Pfeiffer syndrome. Its victims suffer cranial and facial anomalies, respiratory problems, and malformed bones in the hands and feet. Yet this was only the beginning of a terrible nightmare.

At six weeks old, our son underwent major surgery and a tracheostomy. Although his breathing improved, he could no longer use his vocal cords. There followed innumerable visits to the doctor, trips to emergency rooms, and countless hours of cursing and crying. Almost a year later, at just about the time of his sixth major operation, I conceived again. This time I had amniocentesis, in addition to other tests. Like Rayna Rapp, I knew there was bad news when I received a late-night call from my OB-GYN. It was Down syndrome. Deeply saddened, but grateful we had a choice, I scheduled an abortion for the next day.

A few months later, our son lapsed into a coma. A week after that, he died in my arms. By this time, we had become acquainted with about nineteen specialists, and our medical expenses exceeded $145,000. We loved our child dearly, but had we known about his condition in advance, we would never have put either him or ourselves through that kind of misery.

Name withheld
Manhattan

WHY NOT OPEN A "BABYDALE'S" DEPARTment store? That way, parents could buy, exchange, and return until they obtained the desired merchandise. If they have the patience, they could even wait for the semi-annual clearance sale.

Rosalie J. Weir
Mahopac, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Biblical Lore

I TRUST THE BIBLE GROUP LEARNED THAT the angel didn't "break Jacob's hip" ["Club Lit," by Ellen Hopkins, July 20]. Jacob was struggling with God and his own conscience—represented by an angel—during his search for truth and redemption.

In biblical times, a man who swore an oath placed his hand under his "thigh" (a euphemism for genitals). This practice arose because the genitals were regarded as a sacred symbol of perpetuity and unison in marriage. Joseph took such a vow (Genesis 47:29), as did Eliezer (Genesis 24:2). Even today, this form of oath is found among Muslims who swear "by the phallus of Allah." Today, however, most of us raise a hand to God. After all, the testimony during the Iran-*contra* hearings might not have been televised if we adhered to more traditional methods.

Martin Ries
Long Island University
Brooklyn

THE WORLD OF SCHOLARSHIP IS IN DISarray. At last, from the Hawkins group, comes the definitive statement on Jane Austen: Her "philosophy" isn't "all that interesting." How can this judgment be refuted?

Perhaps the group should disband and read Austen's novels with some other book clubs. They would find people to whom £10,000 a year is far from middle-class. This way, they might be freed from their rather narrow financial approach to the writer and be able to appreciate her piercing intelligence and wit.

Vicki Weissman
Manhattan

Let the Music Play

THANK YOU, PETER G. DAVIS, FOR YOUR praise of Tim Page's "New, Old, and Unexpected" ["Music: Plus and Minus at Mostly Mozart," July 27]. However, the program is not going off the air. Because of Page's demanding schedule, it will now be broadcast on Saturdays from 2 to 5 P.M.

Maryjane Hanley
WNYC-FM94
Manhattan

Top Dog

BY FAILING TO INCLUDE GRACE'S HOTS IN Manorville, New York ["Fast Track: Prices," July 20], *New York* missed the No. 1 hot dog.

Bonnie Lyons Salkind
Jericho, N.Y.

Good Samaritans

RECENTLY, I LEFT MY APPOINTMENT AND address books in a taxi. Three days later, I received a letter from the driver, telling me to contact him to get the books back. I did and he immediately mailed them, even though he had not yet received the reward I was offering. In fact, he tried to discourage me from sending it.

Then, the other morning, I left my wallet in a taxi. Two hours later, I got a call from a woman who'd found it on the floor of the cab. The wallet was delivered to me an hour later with everything intact, including $168 in cash and several credit cards.

Friends tell me I have been extremely fortunate. Or perhaps New Yorkers are more honorable than we realize.

Peter R. Ehrlich Jr.
Manhattan

INTELLIGENCER

BY JEANIE KASINDORF

COVER STORY...PRIME-TIME OLLIE...LAUREN'S *TIMES* MACHINE...NEWMAN'S NEW CAUSE

HOW MILKEN PIECE FOUND NEW HOME

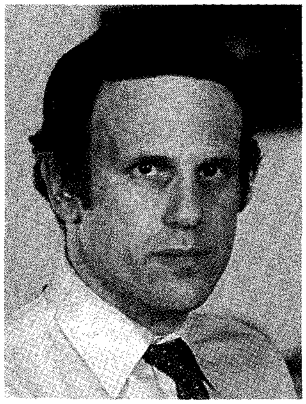
Next month's cover story in *Manhattan, inc.* was originally written for *The New York Times Magazine* but was withdrawn by its author after long wrangles with *Times* editors over making the piece "more balanced."

The story is a profile of Drexel Burnham Lambert junk-bond king Michael Milken, who has been subpoenaed as part of the government's insider-trading investigation. It was written by Edward Jay Epstein, who has frequently criticized the SEC investigations.

"I wanted to show what Milken had to say," Epstein says. "Milken agreed to give me an exclusive interview, and the *Times* bought it on that basis. After a Milken interview appeared in *Forbes,* they wanted less of Milken's voice and more of me writing about Milken. The story they wanted to run was not the one I wanted to write. So I expanded the profile and gave it to *Manhattan, inc.*"

A source says that among other sore points, the *Times* editors couldn't get Epstein to add material about Milken's legal vulnerability.

Times Magazine editor Ed Klein didn't return calls. *Manhattan, inc.* editor Clay Felker said, "The piece is about how Milken does business. It's the kind of thing I want in the magazine."

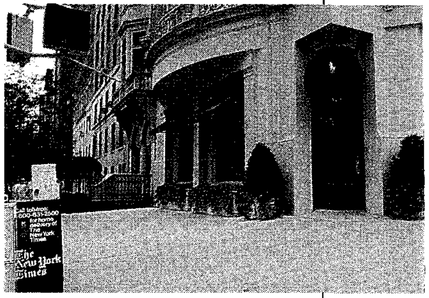


MICHAEL MILKEN

LAUREN: WHOSE *TIMES* IS IT, ANYWAY?

Is Ralph Lauren battling with the New York *Times* over the paper's vending machine that sits in front of his Polo store at 72nd Street and Madison Avenue? That's what the store's Upper East Side neighbors—who have been watching a *Times* crew haul the box back and forth across 72nd Street—are asking. This spring, the crew moved the box away from the front of the restored Rhinelander mansion and put it across the street, in front of a former Pasta & Cheese shop. Then, last month, the workmen showed up again. They moved the *Times* box back to its original place, where it was quickly joined by a *Financial Times* machine.

A Ralph Lauren spokesman said the Lauren people hadn't asked the *Times* to move the machine, and declared the case a mystery. A bemused Leonard Harris, a *Times* spokesman, refused to say who demanded that the unsightly box be removed. "Someone pointed out that we were detracting from one of the city's finest landmarks," he said, "so we moved it. If it's in front of the mansion again, it's a mistake. I'll rectify it immediately."



RALPH LAUREN STORE

NBC AND TRUMP DO A FINE-TUNE

After months of debate over the future of NBC, city real-estate sources say that Donald Trump and the network are close to reaching an agreement for NBC to build its new studio complex in the developer's Television City.

"The deal would require a few concessions from the city," a source says, "but not the kind Trump was demanding last June when he and Koch went to the mat over this. It looks like this time they are close to making the deal."

Trump said, "It's news to me." NBC vice-president Henry Kanegsberg said, "We are engaged in active conversations with him, but at this point we have no agreement and are still considering other alternatives."

CAGNEY & LACEY—AND OLLIE, TOO

Cagney & Lacey executive producer Barney Rosenzweig is going to introduce Ollie-mania as a plot device in the show's upcoming season. In the first episode this fall, Mary Beth Lacey's eldest son, Harvey junior, alienates his liberal parents by adopting the pro-*contra* rhetoric of his new Marine hero, Oliver North.

Rosenzweig wouldn't talk about the new scripts, but a source at the show says, "Oliver North is going to figure heavily in the first episode. He becomes a sore spot between Harvey and Harvey junior. In the episodes that follow, Ollie-mania will become a subplot as the tensions between father and son wax and wane."

TV'S LACEY FAMILY

MORE BIG NAMES FIGHTING COLISEUM

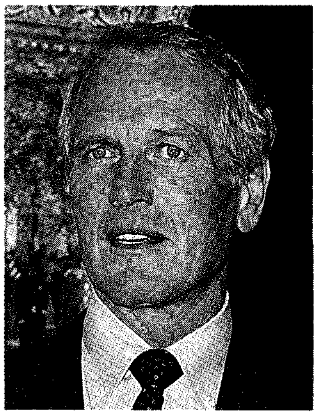
Paul Newman and I. M. Pei are the latest celebrities to line up against Mort Zuckerman's Coliseum towers. Both have answered personal letters from Jackie Onassis asking them to fight "the monstrous building" and "reclaim the environmental review process designed to protect our future."

The celebrities are going

ASSISTANT EDITOR: PEG TYRE

Photographs: top, Jim McHugh/Visages; center, Erica Lansner/Photoreporters; bottom, Wynn Hammer.

WCBS NEWS...POLO PAYERS...POSITIVELY 139TH STREET...CAPALINO'S MOVE...*SPY* TALE



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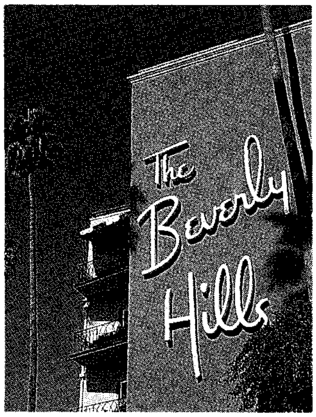
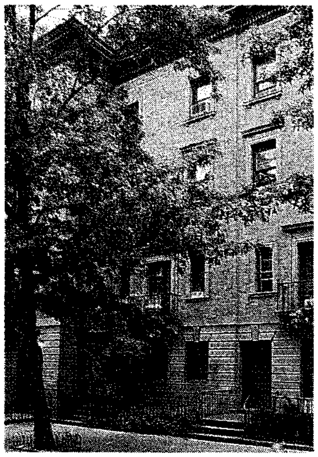


BEVERLY HILLS HOTEL



DYLAN'S TOWNHOUSE

to lend support to the Municipal Art Society, the Parks Council, and the local chapter of the American Planning Association, which have filed a lawsuit to stop the project.

"Paul Newman will do more than just lend his name—he wants to be an active participant," says the society's spokeswoman, Darlene McCloud. "We haven't decided what our celebrity supporters will do, but our rank and file will begin canvassing in the park this month, approaching people around the Children's Zoo and the Heckscher Playground—areas that will be shadowed by the towers."

Zuckerman did not return calls for comment.

WHY CHANNEL 2 NEWS CHIEF LEFT

A Channel 2 source says that Steve Wasserman, who resigned last week as the station's news director to return to his old Miami station, "had alienated virtually everybody in the newsroom" because of the fast-paced format he brought from Florida.

Wasserman came to WCBS in December 1985 from the Post-Newsweek-owned WPLG in Miami, where he had managed to overtake a competing six o'clock news show that had been No. 1 in the ratings for almost 35 years.

Although a station spokeswoman insists that Wasserman is leaving for personal reasons, the source says, "Many people in the newsroom think he was smart enough to jump before he was pushed. His view of how to do the news put a tremendous amount of pressure on everybody. With the extra short segments, promos, teases, and the extra videotape they had to cut, the place had become an assembly line. And the format hadn't gotten the ratings. Channel 2 was still consistently in third place in the Nielsens. He was just generally disliked in that newsroom, and the word had spread through the CBS stations division."

DYLAN KNOCKIN' ON HARLEM'S DOOR

Bob Dylan has bought a historic McKim, Mead & White house on Striver's Row in Harlem, a two-block area that was once home to the city's most prominent black doctors, lawyers, and artists. The neighborhood was immortalized in the 1924 Fats Waller song "Striver's Row."

The Italian Renaissance–style house, at 265 West 139th Street, between Seventh and Eighth Avenues, is in a row of brown brick houses that were built in 1891. It is part of a historic district designated by the Landmarks Preservation Commission in 1967. Dylan paid $395,000 for the four-story townhouse. The singer's spokesman, who said he didn't know if the purchase was inspired by the Waller song, says Dylan does not intend to use the house. He plans to rent it or lend it to friends.

DOWN AND OUT AT POLO LOUNGE

Marvin Davis wants to be sure that every table in the Beverly Hills Hotel's Polo Lounge is available for big spenders. Davis's management team has forbidden the hotel's senior staff members to eat in the Polo Lounge. Before Davis bought the hotel eight months ago, the senior staffers were allowed to eat their seafood-and-avocado salads alongside the Hollywood power brokers. Now they have been banished to the employee cafeteria.

A hotel spokeswoman acknowledges that the policy is designed to make room for paying customers. "Employees are allowed one free meal a day," she says. "We'd all like to eat it in the Polo Lounge. But like a kid and a cookie jar, there can be too much of a good thing. If a high-level manager is entertaining a client, he can always try to make a reservation."

CAPALINO: OUT OF POLITICS

Jim Capalino, who ran Mayor Koch's last campaign and had signed on to head up the New York effort for Gary Hart's presidential campaign, has a new job. Capalino has left Edward S. Gordon Real Estate to become a partner in developer Bruce Ratner's firm. He will be in charge of marketing and leasing the Ratner Group's projects, which include MetroTech, the new 3.5-million-square-foot office complex in Brooklyn's civic center.

ESQUIRE CHIEF BLOWS *SPY*'S COVER

Mayor Koch isn't the only one who has refused to pose for a cover of *Spy*. *Esquire* editor-in-chief Lee Eisenberg—whom *Spy* has called the "64-inch-high editor"—was just asked to pose as a Mafia lawyer for a cover, and turned the magazine down. Eisenberg says he refused because "it just didn't seem appropriate." *Spy* co-editor Graydon Carter says Eisenberg's height had something to do with the refusal. "He said, 'You want me 'cause I'm short, don't you?' I said, 'No, no, that's not true,' but he turned us down anyway."

Photographs: top, Geoffrey Croft/Outline; center, F.P.G.; bottom, Erica Lansner/Photoreporters.

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On Madison Avenue/Bernice Kanner

WINDOW-DRESSING

BLOOMINGDALE'S CHANGING FACES

TO THE STORE THAT PRIDES ITSELF ON BEING like no other in the world, image is paramount. And there is no greater image-maker than Bloomingdale's 24-hour-a-day silent salesmen—its 28 windows on the world. "They're the face that catches the attention of passersby and lures them in," says Colin Birch, vice-president of special projects. "You've got to keep this young girl's face well made up, looking good."

To get a look at how this is done, I joined the Bloomingdale's display team on one of its weekly make-over missions.

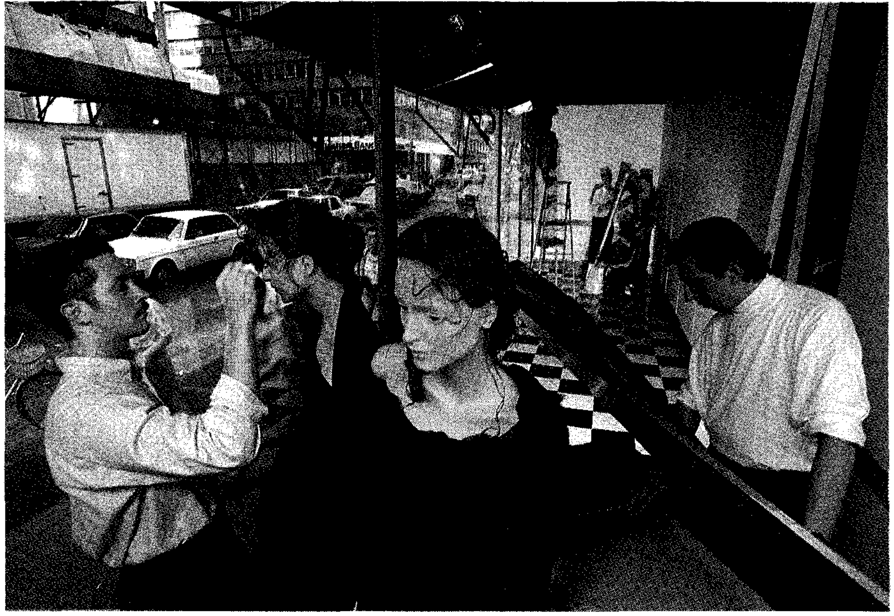
Shortly after seven Monday morning, members of the crew begin "striking," or dismantling, the six-window stretch on Lexington Avenue that features Armani, Valentino, and Ungaro's salute to Father's Day. Porters carry nine male mannequins into the still-shuttered store, where they are disrobed. (The clothes are dispatched to the fashion director, who sends them back to the designers' showrooms. The chairs, painted to match the models' sweaters, are routed to Bloomingdale's carpentry shop, where they are repainted and used again or temporarily stowed at one of the store's three warehouses; props that can't be reused are sold.) The walls and floor, ordinarily changed for each new display, are left in place for the next one—a preview of fall fashions by Milanese designer Romeo Gigli, called a leader of the "little brown wren" school of dressing by the New York *Times*.

The concept for this—and the 1,021 other windows that Birch oversees in the course of a year—originates in the store's fashion office. Working six months in advance, the fashion director decides what merchandise to feature—a procedure that's extremely complex, says Birch, because a window display is often a bargaining tool to get "the break," or the first showing on goods.

The fashion office bundles photos and swatches of fabric from the dress shows off to the display department, where Birch or his lieutenants—visual manager of windows David Ogando and his assistant, Barry Allen—come up with a theme. Birch issues directions—he does renderings only for major promotions—and his staff begins ordering and assembling props and carpentry.

Floors are readied. (Bloomingdale's most often uses real flooring, such as parquet tiles, terra-cotta, and marble.) The mannequin family—usually eight to fifteen models for a six-window stretch—is picked and brought up from the "morgue," patched, and scrubbed clean for the stylist. About five days before installation, the clothes are received from the designer (or from a magazine that's photographing them); often, sample clothing has holes cut in the back so it can't be sold. About 60 percent of Bloomingdale's windows use mannequins: Half of them are the abstract kind, while realistic mannequins are more often used to sell junior clothes and younger fashions.

For Bloomingdale's size—the New York store occupies about 1 million square feet and has a staff of 3,500, in 500 departments—its display windows are not numerically impressive. (Saks has 31 windows; Lord & Taylor, 24—with 4 on Fifth Avenue in actual elevator cars, which are lowered so displays can be changed; and Macy's, 75.) But for impact, its windows are extraordinary.



THE IMAGE-MAKERS: *A display team gets set for fall with fashions by Romeo Gigli.*

They're also far different from what they were a decade ago. Then Bloomingdale's was noted for its audacious displays, often of seemingly violent or sexually suggestive scenes. In one, ladies stood and sat around, some nude, some partly clad in the loungewear meant to be shown at a steam bath. Another set showed mannequins in a large fitting room apparently trying on bathing suits. Some hadn't yet put on their tops. (Those topless mannequins soon became topped after Bloomingdale's chairman of the board, Marvin Traub, had a look.) And one window seemed to celebrate debauchery, with bored-looking models eating chocolates and smoking.

"The current style is simplicity, a movement toward the stark, with more serious furniture, instead of a brightly colored parrot we might have had five years ago," says Birch. "Murder in the bathtub, drugs on the floor, and real-piece backgrounds like washing machines did not show the clothes well. That's street theater, shock for shock's sake—and passé."

Today's windows are still very much theater, but the mannequins are now more soigné and sophisticated, and the props are often borrowed from art dealers and antiques shops. Certainly they are for the Romeo Gigli set: Two antique harps and a harpsichord have been rented from Carroll Music, and three gilt opera chairs and a baroque mirror borrowed from Newel Art Galleries.

The arrival of the harps shortly after 8:30 on this morning causes twitters of excitement—and shudders when the deliverer slams into a glass door. The harpsichord is a disappointment. Instead of the rococo beauty expected, a plain, tattered instrument has been sent. Ogando frowns. Should he get the larger and supposedly better-looking one from the music house for an extra $300 or settle for this one? (The three instruments cost $1,200 for ten days.) After hours of wa-

Photograph ©1987 by Frederick Charles

vering, he decides to make the best of what he has.

Meanwhile, in a workshop across the street, window stylist Peter Tasco prepares five size 6 "Fionas"—Meryl Streep look-alike mannequins. (Mannequins are modeled after real people and come from the factory with just the eyeballs painted.) Tasco has outfitted three in wispy henna-hued wigs from his collection of more than 500 (black hair was popular two years ago, and the short, bleached-blond look a few months ago). While another waits unadorned, he works on a slouching Fiona, whose hair he sprays with Aqua Net. He outlines her lips with Chanel Rose Caprice, dabs her eyes with Shiseido brown gloss shadow, and applies Clinique Ivory Glow foundation—all designed to give a natural look. Tasco saves the Prescriptives finishing powder to apply in the window, where he can better gauge the light from outdoors combined with the set's own filtered spotlights.

Shortly after 2 P.M., Tasco, two window trimmers, and two assistants carry the mannequins to the store. It's raining, so they use a bridge that connects the store to this outpost on the north side of 60th Street; crossing the road is faster, but the procession often startles passersby. The windows have been washed: The inside is cleaned whenever the display is changed; the outside, every other day. ROMEO GIGLI PREVIEW has been silk-screened. And a drop cloth has been hung, because the store requires the windows to be shielded when the mannequins are disrobed.

Tasco fetches the clothes from the alterations department, where they've been pressed. By 2:25, all the mannequins and props have arrived. So has the mannequins' cosmetics kit: a clutch of pins, double-faced tape, hot glue, spray cleaner, Dippity-Do, Magic Markers, and Q-Tips. Window trimmer Gary Sheppard finishes changing fifteen cobalt-blue and deep-purple light filters. No one helps, because this is a union shop, where only carpenters can hammer nails and painters wield paintbrushes. Then Tasco, Allen, and Sheppard begin dressing their Fiona. One lifts and balances her; another fits on black hose borrowed from the store and size 7½ shoes lent by the designer. Allen, working alone, separates Fiona into parts to clothe. (She comes in five parts and doesn't bend.)

Dressing a mannequin is trickier than outfitting a live model; the inert one is essentially uncooperative. In this case, a shoe isn't staying on, and Fiona does nothing to help. Allen produces a peg and says, "She's meant to work with a medium heel. These are flat. It's an everyday problem."

And not a severe one at that. Another problem is the models' fragility. "They chip, their noses fall off, and they bruise," sighs Birch. (Their face paint is redone every two months.) And because mannequins in the window are balanced and not supported by a rod, as they often are in the store, subway vibrations can unsettle them. "Once a month, there's a girl down," says Birch.

Other problems are isolated cases. One Christmas, Bloomingdale's filled a window with oversize stuffed bears, but not before carpenters had shaved the animals so they could squeeze through the opening. Another time, the trimmers had placed so many live plants on the stage as props that the window became too foggy to see through. Once, a model toppled over and cracked the floor. But perhaps the worst incident occurred three years ago when a mannequin in an Oscar de la Renta gown slipped off her platform and plunged through—and shattered—the plate glass, falling onto Lexington Avenue.

A less nettlesome problem arises when fashion director Kalman Ruttenstein and his assistant, Andrew Basile, tap on the window from the other side. Union code requires that they work from the street. The trimmers tense. Ruttenstein has decreed that Bloomingdale's must go for short hemlines; the Gigli fashions hang below the knee. Recently, he ordered Chanel hemlines in the window to be hiked. He now approves of the length but worries that the green dress doesn't register green. A different light filter is ordered.

The actual fitting goes smoothly, though Allen puzzles over where to attach a lacy froufrou and his colleagues fidget with a mannequin for 25 minutes to get her to interact with the harp. Ultimately, they resort to wire and tape. A pair of hose is replaced after a struggle with a shoehorn causes two holes that might progress to runs. Contact paper is removed from the musical instruments, and a mirror is hung. A window blurb is placed that describes Gigli's gentle way with fabric, color, and shape—all the makings of a new romanticism for the season ahead.

The next day, Tasco, who considers himself the mannequins' personal manager and admits to being overprotective of them, retrims their wigs, reapplies their makeup, and tends to minute details that would escape the ordinary eye's notice. Bits of dust and hair are "taped" away from the clothes. Tasco appraises the models from across the street; he adds a bit more blush to their faces. The others clean their way out of the window, dusting and wiping the mirror, chairs, and tile. At 1:42, Allen latches the door panel.

The windows will hang for eight days. Then a new team will take down the walls, floors, and mannequins. And in will go a home-furnishings display with a living room and dining room of Ming dynasty–style furniture.

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The Bottom Line/John Crudele

MAKE-OVER FEVER

GOING AFTER THE STRAGGLERS

LATE LAST YEAR, SIR JAMES GOLDSMITH, the Anglo-French corporate raider, tried to acquire the Goodyear Tire & Rubber Company, and not long before that, he wanted to buy Crown Zellerbach and St. Regis Paper. All were healthy companies, even if their stocks were a bit underpriced. Now Goldsmith is prowling around Pan Am—which is anything but healthy.

In announcing his interest in the suffering airline last week, Goldsmith joined the growing list of people and firms shopping in Wall Street's bargain basement. Many have virtually given up trying to find a good deal in a topflight company and instead are rummaging through the troubled ones, hoping to spot something they can buy, fix, and turn around for a handsome profit.

They've been driven to the bargain basement by the merger-and-acquisition boom of the last few years—many companies either have been taken over or have adopted elaborate defenses—and by skyrocketing stock prices. Indeed, some experts say this may signal the final stages of the boom that has brought radical changes to corporate America. And though there probably is money to be made with some faltering companies, turnarounds are hard to do and the risks are considerable.

"I don't think there has ever been anything like this before," says New York financier Victor Palmieri, a longtime expert at reviving damaged companies. "People are bottom-trolling. It's caused me to sit tight."

Why aren't other investors doing the same? Experts say it's because there's simply so much money out there. Merger-and-acquisition funds are everywhere, most of them flush with billions that institutional and private investors want placed in the takeover market that has been so lucrative so far. What's more, these funds are competing with investment firms and private investors who are also looking for companies.

"There is so much money available for acquisition that if the stock market continues to go up, the capital will have to be utilized. Therefore, more people will be looking for the atypical situation," says Jerry M. Seslowe, head of Resource Holdings, Ltd., a New York–based firm that represents a number of rich, savvy investors. Recently, Resource Holdings lost out to two other firms in bids for beleaguered Western Union and Jim Walter, a construction-products company with a subsidiary that faces possible asbestos liability.

SHOPPING SPREE: *Wall Street on the prowl in the bargain basement.*

Atypical situations, as Seslowe calls them, include everything from companies in bankruptcy—or close to it—to companies entangled in complicated lawsuits. Several industries already offer more than their share of potential targets. The oil-service industry has been troubled for a number of years. Insurers are facing problems because of the AIDS epidemic. Many waste-management companies, savings-and-loans, and firms that made and installed asbestos are going through hard times.

Besides Pan Am, some of the specific companies that have come under takeover pressure recently include Allegheny International, A. H. Robins, Beker Industries, BankAmerica, and Texaco. All either are experiencing profit difficulties or are involved in threatening lawsuits.

Troubled companies have always held a fascination for a narrow segment of Wall Street's merger-and-acquisition community and for a small group of investors. Carl Icahn bought Trans World Airlines in 1985 and quickly brought it back to prosperity, resurrecting his reputation and earning a tidy profit. Ryal Poppa, chief of Storage Technology, buffed his record for financial wizardry by helping the company escape Chapter 11 bankruptcy in just two and a half years.

With the growing interest in damaged companies, however, several investment banks have set up special turnaround teams. Salomon Brothers, for example, has assigned a small staff to find target companies, then offer the firm's expertise and its money. Other firms are said to be considering similar moves.

The First Boston Corporation has gone a step further by setting up a pool of capital through which the firm and key employees can invest in bankruptcies, insolvencies, and corporate recapitalizations. The Pacer fund was started last year and is said to be performing well.

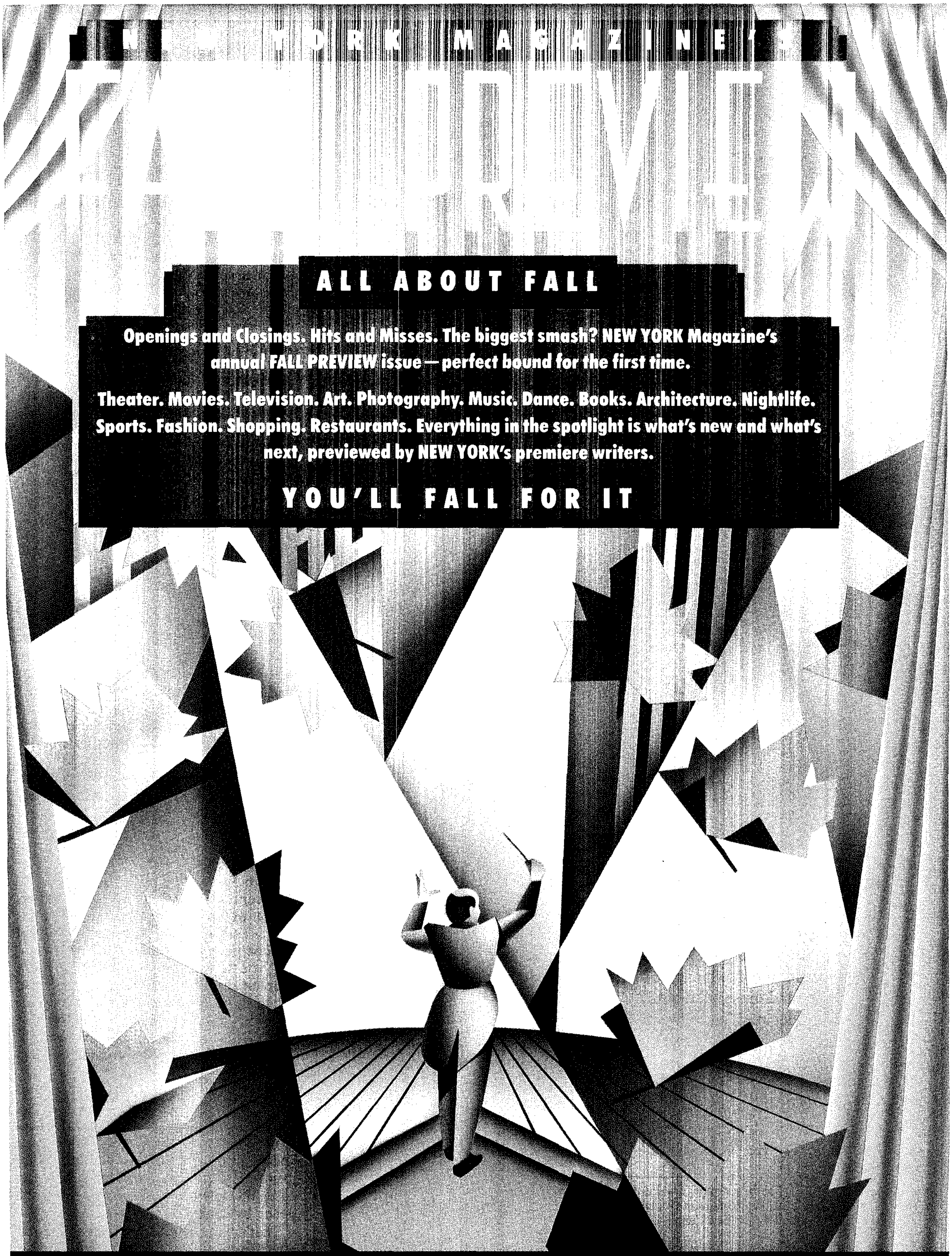
A similar fund is now being organized by John J. Lee, former executive vice-president of Phibro-Salomon, Inc., who runs Lee Development Corporation in Stamford, Connecticut.

The pace of takeovers has declined this year—only 927 were announced in the first six months of 1987, compared with 1,527 in the same period last year. If this slackening continues, some experts think that takeovers of unhealthy companies could far outnumber those of well-off companies in the years ahead. The difference could get particularly acute when the economy slows down, putting pressure on companies that are borrowing heavily today.

"The next era is going to be characterized by a tremendous amount of reorganization work," Palmieri predicts.

Peter Solomon, vice-chairman of Shearson Lehman Brothers, for one, believes that some rescuers might not realize what they are getting into. "History shows it's harder to turn things around than keep momentum going," says Solomon, who helped New York City return

Illustration by David Suter.



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to good health a decade ago. "But there are some people who are good at it."

CUTS AT HUTTON?

E. F. HUTTON & COMPANY, WHICH HAS been stumbling from one crisis to another for the last few years, is going through an extensive internal review, and some insiders think this could lead to sizable layoffs in the fall.

The brokerage firm admits that it is "reviewing all expenditures and costs," but a spokesman contends that workforce attrition, not layoffs, will be the tonic. "Our costs are very high," the spokesman adds. He says the review began about three months ago and could extend into the fall.

Meanwhile, morale at the firm is said to be very low. Hutton just reported a second-quarter loss of $17 million for its ongoing operations; an executive recently took a leave of absence after questions were raised about accounts used by drug dealers; rumors persist that the firm will be taken over; and nobody has been named to replace Robert Fomon, who left as chairman this spring.

Many employees are worrying about their jobs. "There's going to be a massive shake-up in the next six months," predicts a longtime Hutton employee.

The concerns intensified when Hutton insiders learned that department heads around the country had been asked to submit budgets showing cuts of 10 percent, 20 percent, and 40 percent, sources say. Some parts of the company could be hit harder than others, and the guessing is that research and corporate finance could be big losers.

Hutton has been trying to rally its employees around the idea of saving money and being more competitive. One bizarre effort to sound those themes backfired. The firm gave workers an E. F. Hutton "coloring book," which quickly became a laughingstock.

Recently, when Jerry Welsh, Hutton's senior executive vice-president of marketing and strategic planning, addressed the company's Directors Advisory Council, he's said to have hinted that more problems are on the way for the firm. When pressed by members of the council, which consists of Hutton's 40 top brokers, Welsh refused to explain. Neither Hutton nor Welsh would comment last week.

UNDOING A TRADE

WHAT HAPPENS IF ONE CLIENT OF A BROkerage firm sells stock to another client just before the stock nose-dives? In one case, the answer was simple: Keep the peace by canceling the trade.

That's what is said to have happened after two clients of Donaldson, Lufkin &

Jenrette traded 155,000 shares of Universal Matchbox through Donaldson. The trade was made at around 3 P.M. on Thursday, July 30. The next day, Universal Matchbox, a toy-maker, reported a $10-million second-quarter loss. The news caused the company's stock to plunge 2⅛ points that day to 11⅛ on the New York Stock Exchange.

The buyer was obviously angry at the timing and is said to have complained to Donaldson, which promptly went about remedying the situation. Shortly after Universal Matchbox reported its earnings, Donaldson undid the trade.

Donaldson officials wouldn't discuss the matter. But a source close to the company confirmed that "an accommodation" was made because both parties involved were good clients. The source would not disclose whether the loss had been absorbed by Donaldson or by the client who'd sold the stock.

TRACKING THE BEAR

NOT SO LONG AGO, NOT MANY PEOPLE ON Wall Street would have paid much attention if Bear, Stearns Company, Inc., had bought a couple of hundred thousand shares of Gerber Products—or any other stock, for that matter.

But these days, speculators are watching every big trade that comes out of The Bear, as it's called. The reason seems to be that the firm is doing business with a number of major-league raiders, many of whom used to trade through Jefferies & Company. "People pay a lot more attention to them," says one trader at Bear, Stearns. "People get more excited when they hear their name."

Last year, Jefferies's head, Boyd Jefferies, resigned after running afoul of the Securities and Exchange Commission as part of the insider-trading scandal. A number of raiders now seem to prefer doing business through The Bear. It's not clear who deserted Jefferies, but the raiders now trading through Bear, Stearns include Samuel Belzberg, Asher Edelman, and the Haft family. Donald Trump, who's become a big-time raider in the last year, also uses The Bear. Because of that lineup, any big stock purchase by the firm is potentially significant.

Take what happened on July 29. Bear, Stearns bought a block of 400,000 Gerber shares at $59.50 a share. Immediately before that trade, Gerber's price was only $58, so speculators reasoned that Bear, Stearns might be representing a raider—one who was so eager to own Gerber stock that he paid an extra $1.50 a share.

Wall Street still doesn't know what the story is on the Gerber trade. But sources say the stock seems to have gone into the account of an individual investor who anticipates a shake-up at the firm. ▬

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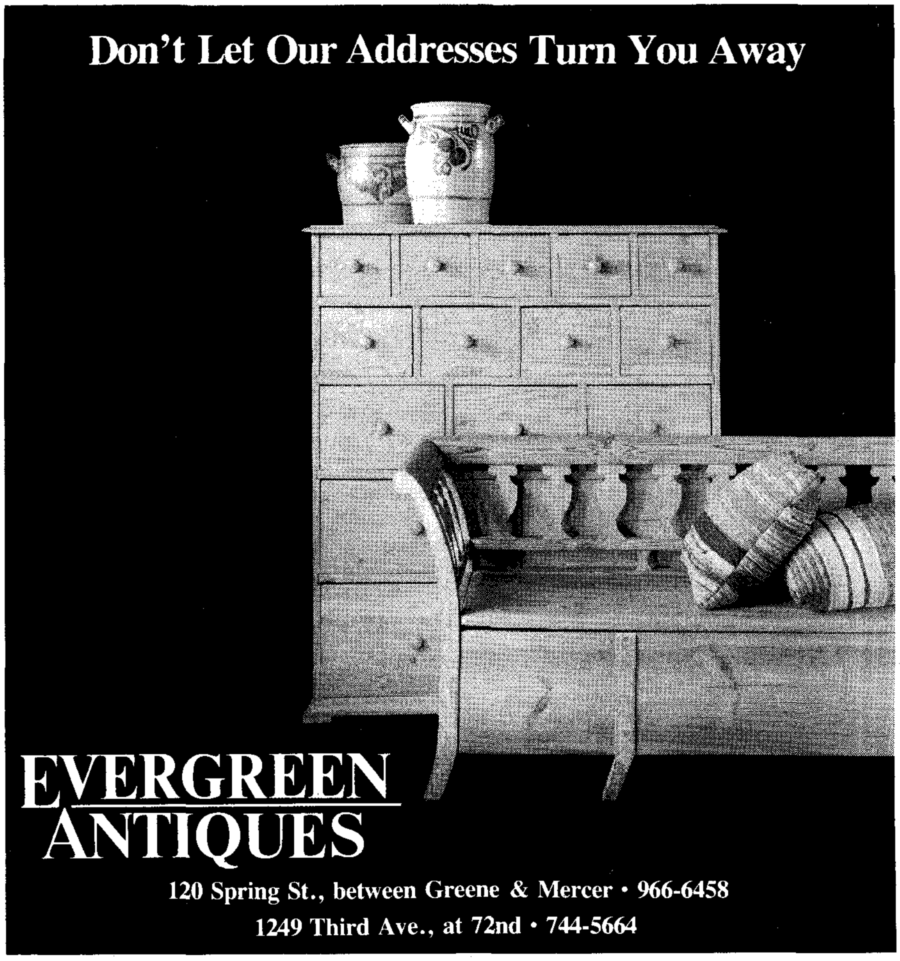
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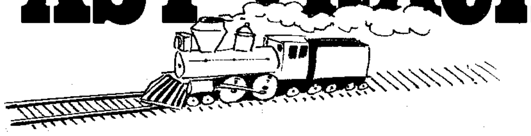

GALLOPING CONSUMPTION

RoboVid

TWO LONG ISLAND TEENS walk into their local 7-Eleven store, move past the Slurpee machine, and head for a back corner, where a movie marquee flashes on a large display box.

One girl inserts a credit card, punches numbers on a keyboard, feeds in a couple of dollars, and watches a robotic arm glide across a grid filled with 320 videocassettes. Finally, the machine spits out her selection: *The Warrior and the Sorceress.* Her friend plucks a pint of Ben & Jerry's Dastardly Mash from a freezer, and they're off.

The suburban teens are sampling what is about to become Manhattan's newest convenience: Video Vendor, a round-the-clock videocassette-rental machine.

Chicago businessman Barry Shore began developing the rental machine in 1981, when he realized that the robotics technology he had created for the sewing industry could be used to peddle videos. Soon Shore had taken out 27 patents on Video Vendor. Some 750 of the machines are now in place across the country. (The cost of unreturned videos is charged to the renter's credit-card account.) In the past year, Video Vendors have rung up $13 million in rentals and brought host stores millions more in junk-food sales.

John Desideri, who distributes the machines on Long Island, expects Video Vendors to move into Manhattan by September. And the same technology, he says, may soon be put to use vending another modern necessity: the compact disc.

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BRIEF LIVES

ROKER THE RAIN KING

SITTING IN HIS SMALL Rockefeller Center office—which he claims was once Johnny Carson's bathroom—Al Roker is singing. It's ten minutes to airtime, his television set is on, a dozen toy penguins are staring him down, his computers are blinking, and his cassette player is blasting Bruce Hornsby and the Range. But as he sings and reads radar images on two monitors, New York's best weatherman (*New York,* December 23–30, 1985) doesn't seem to notice any of it.

Not that Roker, 33, is all business. Before the night is through, he will welcome his colleagues back from vacation by telling them he feels "a tingling all over." He will open his report with a live shot of Central Park Lake, notice that nothing's in the water, and deadpan, "It was a great day for boating, as you can see here." (Once, he wrapped a light feature about manhole-cover designs by sitting next to an ugly drain. "Next week," he said, "we'll examine sewer grates: Artwork? Or gateways to the unknown?")

Humor, steady reporting, and an 80 percent accuracy rate have led Roker to a coveted assignment—his first national slot, on the new Sunday *Today* show, which starts in September. The job puts Roker in line to replace Willard Scott, should Scott tire of his five-mornings-a-week clowning.

The laugh lines, of course, wouldn't wash without the support of serious reporting. Roker relies on WNBC's own radar, on the roof of the RCA Building, to keep him abreast of weather changes. (The other local stations get their information from the National Weather Service.)

The best weatherman hangs on to his day job.

The son of a Brooklyn bus driver, Roker was at SUNY Oswego in the early 1970s when he started doing weekend weather for a Syracuse TV station. He moved to Washington, D.C., and then Cleveland before WNBC brought him back to New York. Does he see himself as the next Willard? "Willard is my idol. The idea of stepping into his shoes terrifies me." Just before 11:30 P.M., Roker is ending a favorable forecast by encouraging viewers to play hooky from work. Then, as theme music fills the set and viewers get a final look at the chatting newscasters, Roker plays an imaginary guitar. "Willard once gave me some advice," he says later. "'Always keep your day job. The other things just make it fun.'"

LUCY SCHULTE

Photographs: left, Erica Lansner/Photoreporters; right, John S. Abbott. Illustration by Guy Billout.

RX

PLANE MEDICINE

THE RED TELEPHONE rings in Building 198 at Kennedy airport. It's the pilot of a flight from Rome, about to land.

"We have a comatose female passenger in her twenties," he says.

Four minutes later, Dr. Gene Brignoni and nurse Rosemarie Schwede are on the runway, and Brignoni is making a diagnosis: heroin overdose. He slides an air tube down the woman's throat, and Schwede inserts an IV, then prepares a syringe of Narcan to counteract the drug.

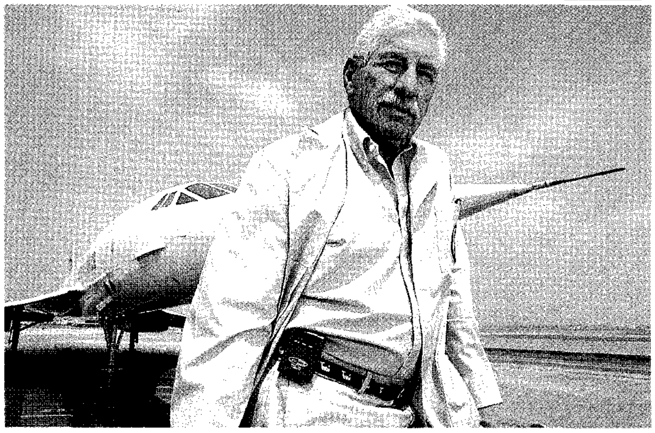
Twenty minutes later—a few more than it takes the Emergency Medical Service just to respond—the woman is out of danger and speeding to a hospital.

Staffed by 65 surgeons, internists, nurses, and technicians, the Kennedy Medical Office meets an average of six emergencies a day and serves 40,000 airport employees and the 30 million travelers who pass through Kennedy each year. The airport is operated by the Port Authority, but the clinic is the private practice of Dr. Louis Abelson. He and his late partner, surgeon Leon Star, have been on the scene of 23 airplane crashes since they set up shop in 1951. The doctors' experience with disasters is one reason pilots consider JFK the best airport in the world for emergency landings.

"When Leon and I started," says Abelson, "we shared the middle section of a Quonset hut with the airport's emergency fire and police unit. By 1960, we were in full swing, offering 24-hour medical coverage—no other airport had that. We've had representatives from every major airport in the world observe our setup.

"Time is the enemy," he says, thinking back to Eastern Airlines Flight 66, which crashed—with 123 aboard—in a thunderstorm on Rockaway Boulevard in 1975. Because the plane fell just off airport property, there was no clear chain of command, and in the chaos of fading light and rush-hour traffic, people who could have been saved were not.

So Abelson and Star instituted Operation Safe, a drill to coordinate response to mass-casualty jumbo-jet crashes. In July 1977, Abelson and Star were caught in cross fire between airport police and a bus hijacker. Star once opened a man's chest on a dirty terminal floor because there was no time to move him. Dozens of times, they have X-rayed the bellies of suspected drug smugglers. The partners perfected a good cop–bad cop routine to advance their safety agenda: persuading the Port Authority to buy them a medical van; designing a patented operating theater—on wheels—that can be airlifted to any disaster scene. "Leon," says Abelson, "was a can-do kind of guy."



Abelson: State-of-the-art airport doc.

KEVEN BELLOWS
VIRGINIA MAILMAN

OVERHEARD

Caller: "Operator, could I have the number of a restaurant called La Bohème?"
Operator: "Oh, you mean like the opera."
Caller: "Could I have the number of a café, Positively 104th Street?"
Operator: "The Dylan song."

SOUNDS

Little Shop of Treasures

GENE DINGENARY reaches up to one of his wall displays, smiles, and pulls down a rare treasure, cradling it gently as he turns to show it off.

"This is a mono copy of Presley's *Speedway,*" he says reverently, holding a checkerboard album covered with Elvis stills. "It was supposed to be issued only in stereo, but somehow fourteen mono copies slipped through."

As Dingenary, 58, and his partner, Ed McGrath, 42, move through Footlight Records, their rare-album shop at 113 East 12th Street, they point out some other personal favorites. "Now, *these* won't stay here for long," says McGrath, gesturing toward copies of *Litla Hryllingsbudin* (*Little Shop of Horrors* in Icelandic), and *Hello, Dolly!* in Russian. "But that's why we're in business." A copy of *Vasolino*—the Mexican-cast recording of *Grease*—flew in and out of the shop last year.

Ed McGrath, Gene Dingenary, and friends.

Their business—New York's largest selection of old musicals and soundtracks—began in 1977. Dingenary had been a musical-theater producer, McGrath a bookkeeper. They opened a small shop on Third Avenue with 4,000 records, have twice moved to larger quarters, and now have more than 250,000 records, cassettes, and compact discs, with an emphasis on show tunes and Sinatra. "We put a lot of work into locating hard-to-find records in good condition," says McGrath. "And we clean and restore the album covers. If a record's too worn or scratchy, we just won't sell it, even if it *is* a collector's item."

LEO CARDINI

hotographs: top, John S. Abbott; bottom, Karen Kuehn.

NEW YORK JOURNAL

Merry Craftsmen

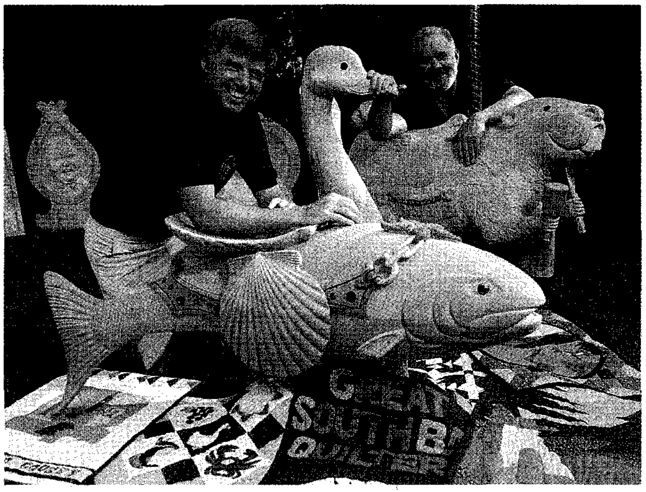
GERRY HOLZMAN RUNS his hand along the chiseled fur of a sleek, four-foot basswood beaver that's grinning from ear to ear. Eventually, the beaver will take its place alongside a wild turkey, a woodchuck, and a life-size George M. Cohan on a carousel that Holzman, 54, is carving in Islip, New York.

The Empire State Carousel—the first full-size, hand-carved merry-go-round to be built in America since the Depression—will take two years to complete. But it has already been designated the official state merry-go-round.

Astride an osprey or a Canada goose—there will be 30 carved animals in all—children and adults will glide past panels of Fiorello La Guardia and Susan B. Anthony while an animated John Philip Sousa leads a band playing "Coney Island Baby" or "Shuffle Off to Buffalo." Views of the Catskills and Niagara Falls will flash by. Overhead, more than 30 carved songbirds will perch on rafters draped with elaborate quilts from around the state.

"The more we work on it," says Holzman, "the more we think of doing."

The idea came to Holzman five years ago, after he had offered to help an Alaskan build a carousel for his state. When that project fell through, Holzman took the idea home. Together with Jim Beatty, 45, a partner in a custom-wood-carving business, Holzman spent two years planning the carousel. Since then, the carvers have completed a Victorian-style ticket booth and the New York State beaver. Each animal will take 175 to 200 hours to carve from basswood, the time-honored carousel wood.



Beatty and Holzman: Carving a niche.

"For a carver, making a carousel is the equivalent of climbing Mount Everest. It tests every conceivable skill," says Holzman, a former high-school teacher who has been carving professionally for seventeen years.

The craft of carousel-making was brought to the United States more than a century ago by German immigrants. The industry flourished between 1880 and 1920, and at one time there were several thousand merry-go-rounds in this country. Today, only 237 remain.

The Empire State Carousel will cost some $600,000 and be unveiled at Federal Hall in Manhattan on April 30, 1989—the 200th anniversary of Washington's inauguration there. So far, Holzman has raised $65,000. An East Islip carnival operator donated the antique framework and mechanism. The carousel will travel the state—the Albany Mall, the Museum of Natural History—and eventually tour the world. "Imagine someone in Africa or Asia riding a carousel for the first time in his life," he says. "You add a week to your life every time you ride one." GEORGE WEN

CHOW

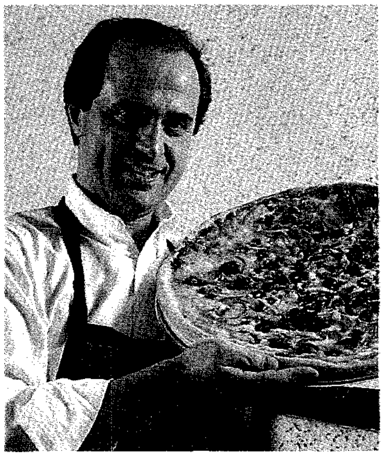
THE PIE DESIGNER

WHAT DOES A MAN DO once he has designed Andy Warhol's Factory and the New Museum of Contemporary Art, opened a high-tech European-furniture outlet, and developed property in SoHo and TriBeCa?

He starts a chain of designer-pizza joints, of course.

"Everyone wants luxurious food," says George Kazantzis, the designer-developer who just opened his first Pizzamerica, which may be midtown's most stylish fast-food restaurant. Catering to the overworked, the first of six Pizzamericas (in the Food Court, 875 Third Avenue, near 52nd Street) is where harried executives are going to eat quickly and comfortably. The pies, which range from $1.75 for a small plain to $9.95 for a large, are a combination of couturier and Chicago deep-dish.

Kazantzis, 36, says he has long fought the stress of real-estate dealing by eating right.



Kazantzis's latest line.

His pizza is wholesome—three-grain crust; low-salt, low-fat toppings. "It's too healthy to be called junk food," he says. With his design background—in 1975, he opened the Euroconcepts furniture store; in 1982, he turned an old Con Edison power station into Warhol's second Factory—Kazantzis made sure the interior of Pizzamerica would be low-key yet catchy: deft neon accents and five video screens, "just enough to entertain, not distract."

When Pizzamerica opens for breakfast next month, stock reports will replace music videos during the morning hours.

PEG TYRE

PRICES

HERE'S WHAT IT COSTS TO make it through August without your psychiatrist:

☐ *The Road Less Traveled,* by M. Scott Peck, at Shakespeare & Company (2259 Broadway), $9.95.

☐ A long talk on the Help Line (532-2400), 25 cents.

☐ Thirty five-milligram Valiums, at Duane Reade (1150 Sixth Avenue), $10.99.

☐ Ticket to *Snow White and the Seven Dwarfs* at the Eastside Cinema (919 Third Avenue), $6.

☐ Leopard-print pumps from Susan Bennis Warren Edwards (440 Park Avenue), $495.

Photographs: top, ©1987 Frederick Charles; bottom, Erica Lansner/Photoreporters.

RUTH RECOMMENDS

BY RUTH GILBERT

On August 13 and 15 at 8 p.m., tenor Jerry Hadley will star in a concert performance of Mozart's rarely heard opera Il rè pastore, *written when the composer was nineteen. It's at Avery Fisher Hall.*

'MYTH AND FANTASY'

Lincoln Center Out-of-Doors offers yet another free treat for children and parents, on August 15. At noon, see the Beaux Rêves Puppets (above). Afterward, there are the Manhattan Marionettes, and later on a Chinese play.

'LITTLE SHOP OF HORRORS'

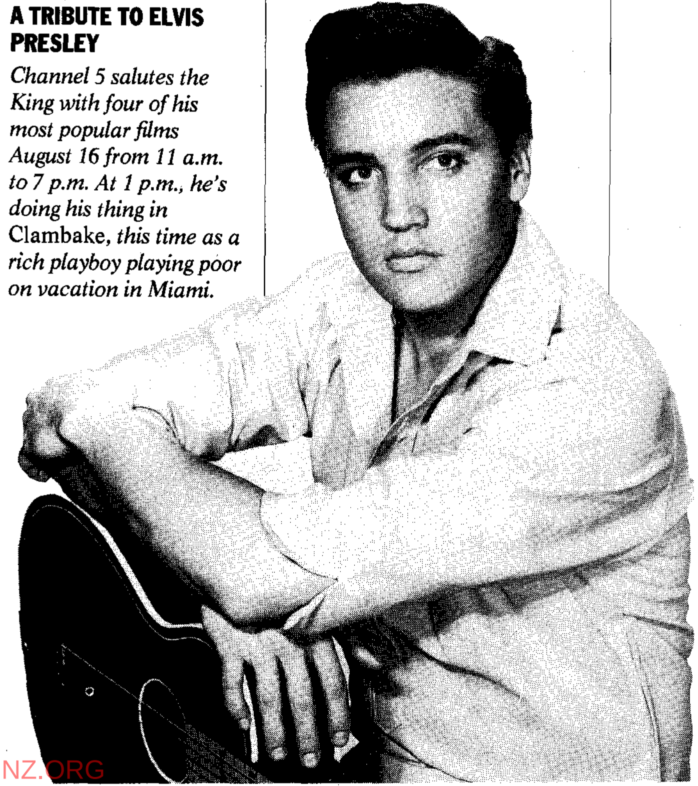
This vastly entertaining Off Broadway musical, now in its sixth year at the Orpheum, tells of a nerdy flower-shop assistant (Andrew Newman), a man-eating plant he inadvertently helps, and his sweetie (Katherine Meloche).

'OUT, DAMN'D SPOT!'

The bloody tragedy Macbeth, *with Wendy Matthews and Thomas O'Neill, is at Sterling Forest's Renaissance festival on weekends through September 20. The drive is lovely, and the entertainment is well worth the trip.*

A TRIBUTE TO ELVIS PRESLEY

Channel 5 salutes the King with four of his most popular films August 16 from 11 a.m. to 7 p.m. At 1 p.m., he's doing his thing in Clambake, *this time as a rich playboy playing poor on vacation in Miami.*



'THE MONSTER SQUAD'

If it's monsters you want—and you do seem to want them—it's monsters you'll get in this one, ad infinitum, ad nauseam. They're all here in fine fettle, ready to scare. The film opens August 14 at the Gotham.

Photographs: top left, Vicki Leib; center, Peter Cunningham; bottom right, Movie Star News.

NEW YORK

READY FOR THE DUKE?

THE DEMOCRATS' HOTTEST NEW FACE

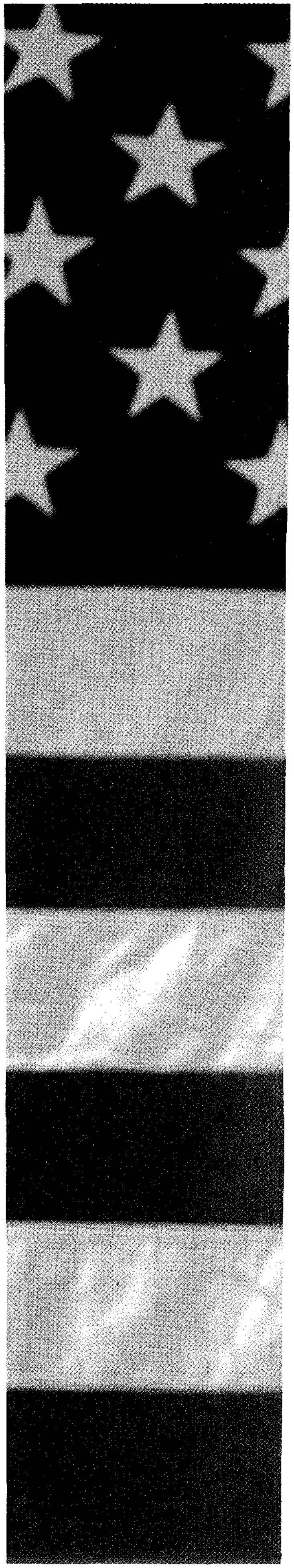
THE GOSPEL BUSINESSMEN OF SIOUX CITY, IOWA, HAD a small problem several weeks ago: Their regular Saturday prayer breakfast was forced from its usual home in the Soo Room of the Best Western motel. A surprisingly large crowd of their neighbors—about 150 people—had come by to meet and listen to Michael Dukakis, the governor of Massachusetts. The businessmen were left to praise the Lord from the less dignified but somewhat mellower environs of the motel's bar, the Gin Mill.

As it happened, the governor was offering a quasi-religious experience of his own, preaching economic miracles and boom times to come—heady stuff in Iowa, a state that has been gutted economically and ravaged spiritually for nearly a decade. "Ten years ago, when we were in trouble in Massachusetts, you helped us," Dukakis said to rising applause. "Now it's our turn to help you."

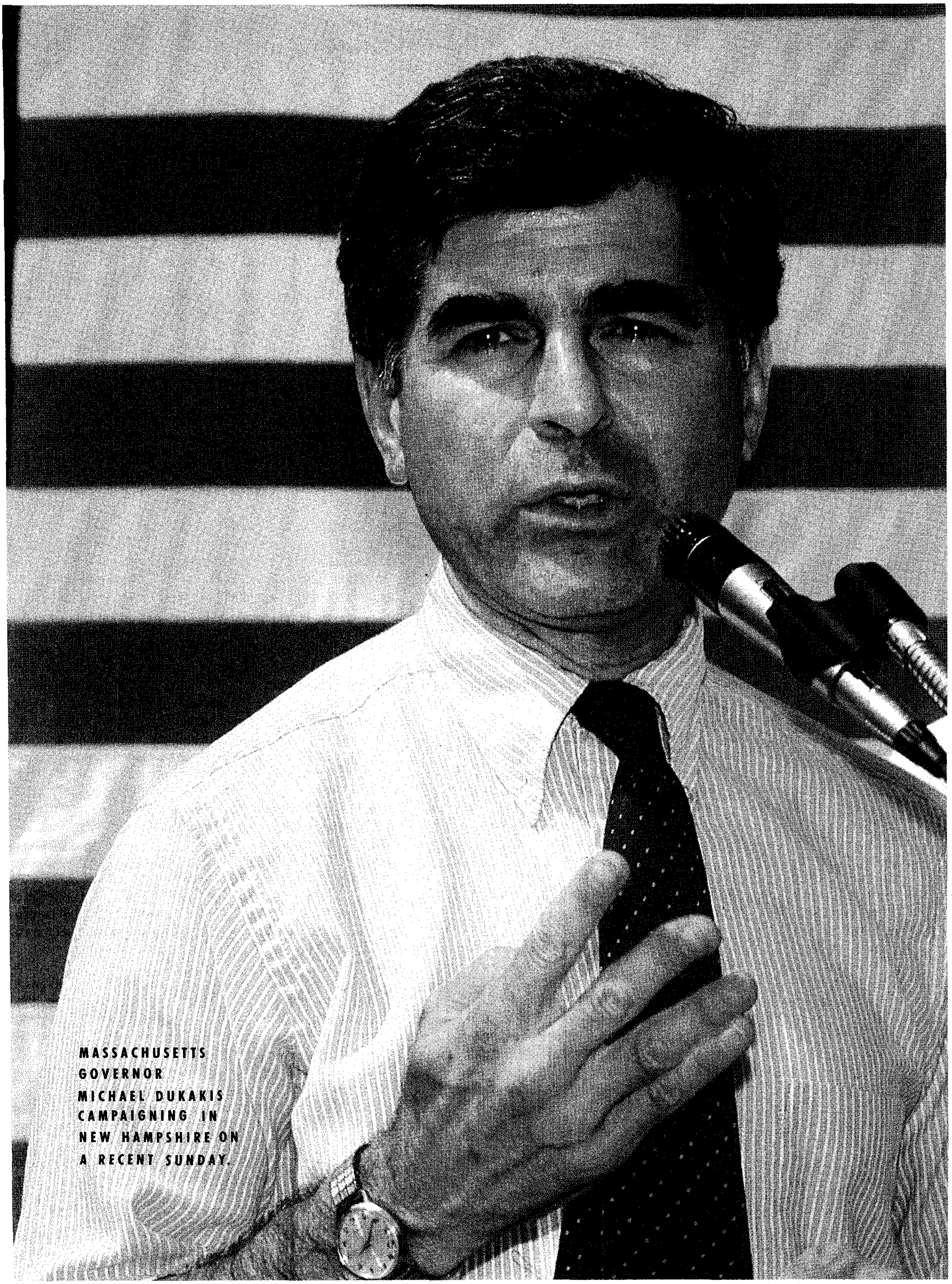
It was classic heartland, meat-and-potatoes politics, and one of the reasons Michael Dukakis, 53, seems to be the hottest presidential property the Democratic party has these days. In the past month—at least since he "won" the Democrats' debate in Houston—Dukakis has become the candidate of choice among purveyors of conventional wisdom in Washington and New York. There is a growing sense that he is the most solid, the least flawed, the most plausible of the bunch. It is still ridiculously early in the campaign, of course. The governor is virtually unknown (he is rarely recognized on the street or in airports), his poll ratings have just scratched double digits—but Dukakis is clearly on the move.

He comes across as intelligent, persuasive, and reasonable, both on the stump and in the sophisticated political salons

BY JOE KLEIN



PHOTOGRAPHED BY RICHARD SOBOL



MASSACHUSETTS GOVERNOR MICHAEL DUKAKIS CAMPAIGNING IN NEW HAMPSHIRE ON A RECENT SUNDAY.

"I THINK DUKAKIS WOULD BE THE TOUGHEST DEMOCRAT TO BEAT," SAYS ONE TOP REPUBLICAN STRATEGIST.

back east. He's apparently collecting more of the disappointed Gary Hart and Mario Cuomo supporters than any of his rivals. He has assembled a cohesive and very effective campaign organization and raised a surprising $4.2 million from 16,000 contributors during the first 90-day financial-reporting period of the race, more than any other Democrat. A month ago, *Newsweek* actually called him the front-runner. Given the invisibility of the field, the designation was made—one hopes—with a certain irony. But a small bandwagon does seem to be forming. Certainly, the Duke (as he reluctantly allows himself to be called) has the best word of mouth of any unknown Democrat since—well, since Jimmy Carter.

DUKAKIS IS A CAUTIOUS, CONSERVATIVE MAN. HE is not the sort who would go off on a cruise to Bimini—not even *with* his wife, Kitty (such an excursion would be considered too expensive and not very edifying, a waste of time). Despite his protestations of ethnic pride, the governor seems more a spiritual descendant of Cotton Mather than of Zorba the Greek. He is a classic, hard-bitten Yankee who believes that suffering is a virtue. He diverts himself most evenings by walking a brisk three miles with four-pound weights in each hand. The weights, he is happy to point out, are made in Iowa. Back home, his hobby is growing tomatoes. He seems to be an eminently decent man, with a good marriage and no skeletons in his closet (except for Kitty's prior, and very mild, addiction to amphetamines—a domestic "problem" that probably even worked to the candidate's advantage, humanizing him).

Actually, the comparisons with Carter are hard to avoid. Both are pragmatic, hardworking, hands-on, straitlaced sorts (although recently listed by *Playgirl* as one of the ten sexiest men in America, Dukakis would never go so far as to admit lust in his heart). Like Carter, too, Dukakis has often been accused of arrogance and a cold, technocratic intelligence that doesn't allow for human foibles.

But it would be a mistake to carry this too far: For one thing, Dukakis has paid the ultimate price for political arrogance. He was unceremoniously turned out of office in 1978, and had to claw his way back—an experience that made him less aloof, more accessible, a much better politician. Another basic difference: Carter sold himself as an outsider, a peanut farmer from the South who was going to shake things up in Washington; Dukakis is running as an insider. He proudly asserts that he is a *career* public servant. He wants people to think he'll be right at home in Washington. "I *like* legislators," he often says, in a reference to Reagan's Iran-*contra* problems that also revives memories of Carter's Capitol Hill ineptitude. "I respect the Congress. I look forward to working with them."

Carter ran for president selling a vague form of post-Watergate rectitude, but Dukakis is running on his record. This may prove to be the crucial distinction in a largely unknown field: He has a record. In fact, it is very strong as records go, perhaps even spectacular—and he got it in *Massachusetts,* which is perceived as a big-league state, the home of the Kennedys. The story Dukakis tells about jobs and growth in his home state seems just what the folks want to hear in places like Sioux City.

If the Gospel Businessmen's prayer group had lingered, it might have found much that was familiar in the governor's Yankee tent show: a sermon that included such traditional features as the description of a fall from grace, a declaration of renewed faith, a miracle, a rebirth . . . and, finally, a claim that he was able to raise the dead.

None of which will threaten the livelihood of Jimmy Swaggart: Michael Dukakis is an effective speaker, but not a very demonstrative one. Indeed, he is the Sergeant Joe Friday of American politics. He speaks crisply, succinctly, without affect. He offers the facts, just the facts. When he uses words like "fiscal" and "economic," you can almost hear loose change dropping into an empty cash register.

In Sioux City, he began by describing the Democratic party's fall from grace: "Why is it that two thirds of the elected officials in this country are Democrats, and yet we have lost four of the last five presidential elections?" There were many theories, but the answer seemed clear to him: Democrats had lost faith. They had ceded the economic high ground to the Republicans. They needed to get back to basics. "Good jobs at good wages. Economic opportunity for every single American. That's what the Democratic party has to stand for."

And then, in the manner of ministers everywhere, Dukakis offered a vision of the Kingdom of Heaven: Massachusetts. Ten years ago, his state had the second-highest unemployment rate in the country. But now, because of a firm belief in *activist* government, it was booming—miraculously. "Last month," he said, "our unemployment rate was 3.2 percent."

There were gasps—really—and then a flutter of applause.

Of course, Dukakis humbly allowed, this was not all *his* doing. There were many factors. But he had made an effort to spread the wealth to impoverished areas of the state through "regional development," a concept he would apply to the whole country—to Iowa—if he were elected president. And then he talked about raising the dead: "There were areas of my state that had been dead economically for 50 years. The old mill towns, like New Bedford and Fall River. But we went in there aggressively, creating coalitions of business and labor and education, rebuilding the infrastructure, providing tax advantages for companies willing to relocate. . . . And, well, I had one of the greatest experiences of my life last week. I was heading into New Bedford. We turned off the interstate and drove past Wamsutta mill—one of those old factory buildings, the kind that had stood vacant for so many years. And hanging from that mill was a sign I never thought I'd see again in New Bedford: HELP WANTED."

This was greeted with sustained, heartfelt applause.

At which point, Dukakis wandered off into other, less resonant areas. But the story of the help-wanted sign was the one people remembered afterward—and the promise of boom times to come is the primary reason Michael Dukakis seems to be edging toward the head of the Democratic pack.

THE GOVERNOR IS DOING *SO* WELL THAT HIS RIVALS are beginning to complain that he is selling the wind, that he was the beneficiary of economic events beyond his control, including a Reagan-initiated defense-research boom. But Dukakis argues effectively that his role has been to shape the boom, to find innovative ways to spread the wealth around. He has raised new revenues without raising taxes and made social-service programs for the poor acceptable to the middle class; his is a frugal, well-managed Yankee liberalism. It promises lower taxes (by getting poor people off welfare) as the reward for compassion, and may be just what the public is looking for after eight years of hard-hearted Reaganism.

"I think Dukakis is going to be the toughest Democrat to beat," says Roger Stone, the Republican strategist. "He's got our message down perfectly. You never hear him talk gloom and doom. He is selling good news, optimism, faith in the future—more jobs, more growth. He talks right but thinks left—there's a contradiction in that, but it's a subtle one. He's real dangerous for us."

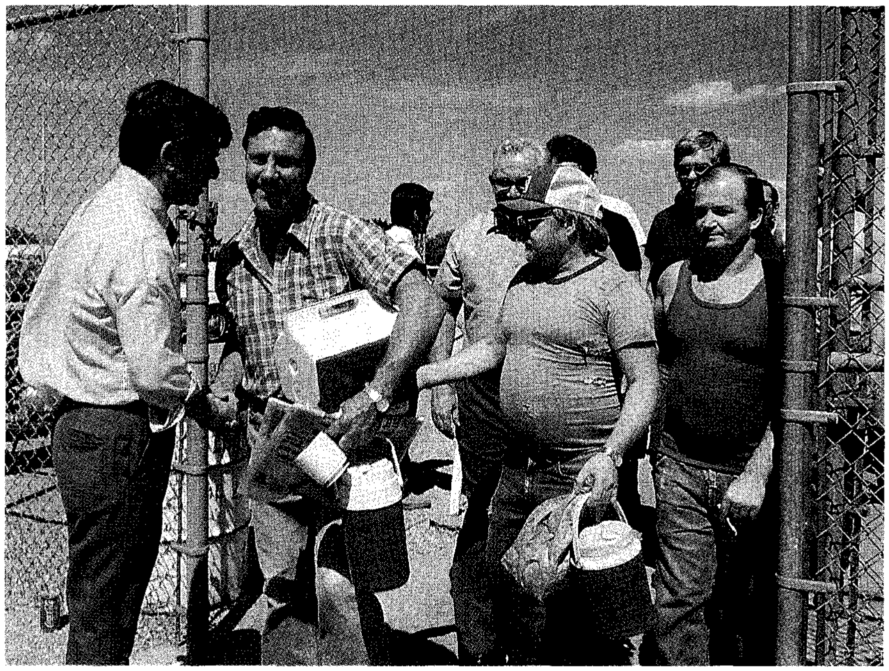
"He has an excellent staff," says the media consultant for a rival Democratic campaign. "They haven't made any mistakes yet.... And he's not the sort of candidate who will shoot himself in the foot. He's going to be tough to beat."

So it's over then? Dukakis has it wrapped up? "No way," says the manager of another rival campaign. "He's not electable. He can't carry Texas or any of the South."

" 'Electable'—that's a code word," says a Dukakis staffer. "It means he's a Greek guy with a Jewish wife. To tell you the truth, I don't know *how* that's going to play."

There are other problems. Dukakis sounds great on domestic policy, but he's naïve at best when it comes to foreign affairs. He seems to assume a rational world: All that needs to be done is for leaders to sit down together and iron things out, the way business and labor did in Massachusetts. You might trust Dukakis in a room with Gorbachev, but he'd be at a complete loss with the Ayatollah Khomeini—irrational religious fanaticism seems beyond his range of intellectual possibilities.

He argues that his role in Massachusetts has been to shape the state's economic boom, to find innovative ways to spread the wealth around.



TAKING HIS MESSAGE TO WORKERS IN IOWA.

HIS GREATEST LIABILITY, HOWEVER, IS AN EMOtional austerity that borders on the absurd. He lacks juice; audiences agree with him but aren't moved. His staff argues vehemently that "Michael" has grown. He really is warm, really has feelings ("He's already cried twice *publicly* in this campaign," one campaign worker marvels), but it just doesn't wash.

The reaction to him in Sioux City was pretty typical: "He's obviously real smart and would probably make a good president," said Gary Lipshutz, a local businessman. "But he can't get elected. We need a candidate who appeals to the sort of people who go to stock-car races, especially men. The Democratic party is hemorrhaging white, working-class males."

"He seems such a solid guy. He'd make such a good president," said Margot Chesebro, a party activist. "It's a shame we've become so media-oriented."

Actually, Dukakis is quite good on television. He's had more experience with it than any other candidate in the field, having served as the moderator of *The Advocates,* a public-television debate series, for several years in the early seventies.

But that isn't his real problem. Both Gary Lipshutz and Margot Chesebro were lamenting Dukakis's inability to move people, to inspire or excite them. "I think he understands the need to relate to people in a human way," says Patricia O'Brien, his press secretary. "I think that's why he's been talking and thinking so much about his parents, a topic that's obviously very important and personal to him."

Indeed, Dukakis devotes as much time on the stump to his parents as he does to the Massachusetts "miracle." Their stories are every bit as incredible as the state's economic success: His father arrived in the United States at 15, unable to speak a word of English; somehow, he not only managed to master the language but was accepted by Harvard Medical School and graduated at 23, the first Greek-speaking doctor in Boston. His mother was the first Greek girl in Haverhill, Massachusetts, to go to college; she became a teacher and is said to be a woman of immense dignity and intelligence. "My parents came here with a burning desire to get an education. They came because America was the land of economic opportunity," he says. It is a short and quite natural step from there to his 3.2 percent unemployment rate and the importance of providing "economic opportunity for all our people."

There is something rather odd, though, about all this. As a young reporter in Boston in the early seventies, I followed Michael Dukakis closely for five years—and never once heard him mention his parents. The fact that he was Greek seemed an afterthought; he was a reformer, taking on the corrupt and sloppy Democratic establishment. I asked him about this in Iowa, and he said, "You're wrong. I talked about them all the time." But I wasn't sure, so I checked around with others who'd followed Dukakis over the years.

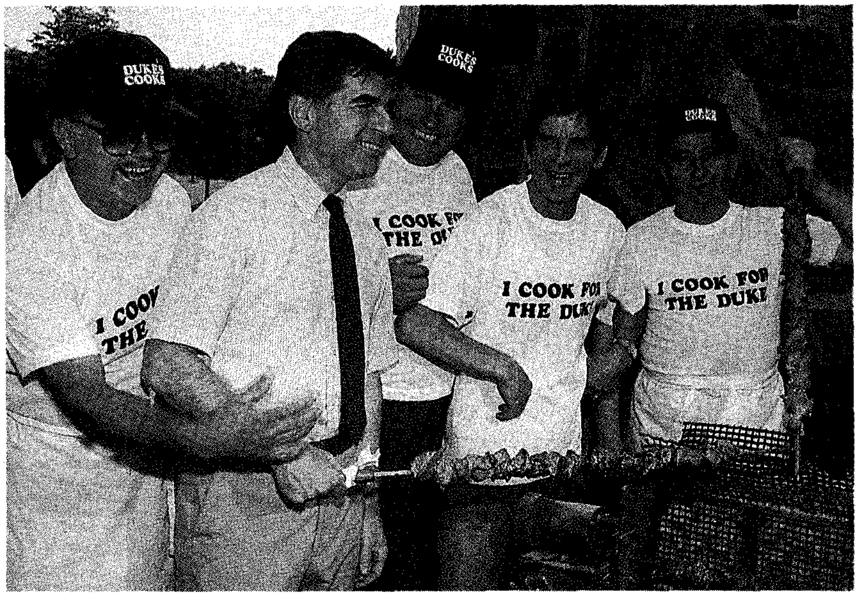
"Never," said one Massachusetts politician. "He never mentioned them. I remember at his inauguration there was a Greek folk dance, and I was kind of surprised. I never thought of him as a Greek."

"Never," said a Boston *Globe* reporter. "He was a suburban liberal reformer. He ran *against* ethnics. He probably thought talking about his parents was sappy. It was the sort of thing the Irish pols who ran the town would do."

"I don't think he saw himself as an ethnic, or an outsider—the way Mario Cuomo does," said a politician who has known Dukakis for 25 years. "I suspect that if you could get to the heart of what Mike really feels about being Greek, you'd know an awful lot about him. Knowing Mike, however, I'm sure we never will."

Dukakis has never been very comfortable talking about him-

Though he talks a lot these days about ethnic pride, Dukakis seems more a spiritual descendant of Cotton Mather than of Zorba the Greek.


DUKES COOKS
I COOK FOR THE DUKI

AT A GREEK-AMERICAN PICNIC IN NEW HAMPSHIRE.

self. He says, "I'm a very simple person, really." His mother says, "What you see is what you get." His entire life has been devoted to a single-minded campaign for a very specific goal. Friends from high school, college, law school, and his early days in politics all report the same: Michael Dukakis's purpose in life was to be governor of Massachusetts.

"He was a frantic achiever," says a Brookline acquaintance. "Everyone knew what Michael was after." He was a model *everything:* an excellent student, president of his class, a trumpet player, a member of the tennis team, a cross-country runner. In 1951, he placed a solid fifty-seventh in the Boston Marathon. He went on to Swarthmore College, spent a year in Korea, and then returned to Harvard Law School. "I remember hearing about this smart Greek kid," says Paul Brountas, a law-school classmate. "I figured, 'Uh-oh. How dull.' But then I met Mike, and he was not only smart but very interesting. He, Paul Sarbanes, and I would talk about politics all the time. Sarbanes and I wanted to become senators—Paul, of course, succeeded in that. Michael, though, wanted to be governor. We couldn't understand it. But he'd say that he'd be able to do things for people, really affect their lives. In the Senate, you'd only be one of a hundred voices."

Dukakis moved through life like a bullet, detouring only to marry Katherine Dickson, who'd never be mistaken for the standard, plain-vanilla political wife of the sixties. She was Jewish—the daughter of a violinist in the Boston Symphony—divorced, and had a son. "One of the first things I noticed about Michael was how patient and sensitive he was about my son, John," Kitty recalls. "It was clear from our first date. There was some opposition at first from his father, but it was mild and didn't last very long."

In some ways, the marriage is the most interesting thing about Dukakis—certainly the least predictable. Kitty is talkative, emotional, smokes cigarettes constantly (her husband, predictably, neither smokes nor drinks), and has been known to spend money on a dress, though nothing in Nancy Reagan's league. She has strong views, which she hasn't been afraid to make known in the past. Dukakis is quite smitten by her; aides remark on their constant hand-holding and his "edginess" when he's been away from her too long. In addition to John, 29, they have two daughters: Andrea, 21, and Kara, 18.

DUKAKIS WAS ELECTED TO the state legislature in 1962. His big issue was no-fault auto insurance, a law that was enacted in 1971—almost entirely because of his persistence. He ran for lieutenant governor on the Democratic ticket with Kevin White in 1970, lost, and then practiced law for several years: "I never liked that very much," he says. "I'm a public servant. I've never been very interested in making money."

By 1972, he was running for governor almost full-time, and very much on his own. He was anathema to the party leaders, who were proposing Attorney General Robert Quinn for the job. No one gave Dukakis much of a chance. I remember feeling sorry for the poor guy, wandering about the state with a single aide, Steve Kinzer (now the New York *Times* correspondent in Managua), trying to drum up support. He was obviously a worthy fellow, but a very cold fish. I remember seeing him in a union hall in South Boston, almost wincing when a beefy blue-collar worker tried to give him a hug. But I also remember Dukakis in the black neighborhood of Roxbury, refusing to pander or condescend to his audience—talking transportation issues in impressive detail that night—and winning their enthusiastic support in the end.

Much to everyone's surprise, he beat not only Quinn for the Democratic nomination in 1974 but also Yankee Republican Francis Sargent, in the final. And then he slammed directly into a brick wall. "It was the most frustrating, impossible thing," he reminisced with me several weeks ago, waiting in Chicago for a plane to Iowa. "It was just unbelievable. Every day, it seemed, we found more money the state owed. Jack Buckley—you remember him—would call me and say, 'Mike, I just found another $150 million.' I was flabbergasted."

The deficit proved to be $500 million, which Dukakis says was proportionately even larger than New York State's at the time. He was forced to raise taxes and slash welfare benefits; in doing so, he seemed heartless and arrogant; he became very unpopular very quickly. "By 1978, we had the state economy turned around—unemployment was dropping. I thought we'd turned a corner, but I guess first impressions are the ones that count," the governor says.

Dukakis had been a pioneer of the minimalist personal style of government that became so popular after Watergate. He rode the trolley to work, often carrying his lunch in a brown paper bag. When he went to the market, he would buy generic products unless Kitty specified a brand name. He bought his suits at Filene's Basement, and still does. This all seemed very charming at first, but it soon came to be regarded as further evidence of heartless cheapness.

Still, Dukakis didn't seem very concerned about his political future. At one point during his re-election campaign in 1978, he led by more than 50 points in the polls. His opponents were a liberal protest candidate and Edward King, the former head of the Massachusetts Port Authority—a classic authoritarian whom Dukakis had opposed for many years. It was impossible to take King seriously, but there wasn't much enthusiasm for

DESPITE HIS STRONG RECORD, HE WAS WIDELY DISMISSED AS A REGIONAL CANDIDATE—UNTIL HART DROPPED OUT.

Dukakis either. The urban ethnic wing of the party had never liked him very much; liberals were angry because he'd slashed welfare. "The one thing I regret most in my political life," said Representative Barney Frank at the time, "is supporting Mike Dukakis in 1974." People like Frank sat on their hands in 1978, and then they had something more to regret: Dukakis lost. Ed King was governor.

JOHN SASSO, THE DUKAKIS CAMPAIGN MANAGER AND the governor's closest political associate since 1980, keeps a framed photograph in his office that he often trots out for visitors. It is a picture of himself—looking rather young, with hair down over his ears—and Dukakis, looking very much as he does now, at a train station. "That was the day I met him," says Sasso, 39. "It was four days after he lost the race in 1978. I was running a property-tax-reform referendum, and we had planned a whistle-stop trip across the state. I'd invited the governor, but after he lost, I figured he'd never show up—and yet there he was. 'Governor,' I said, 'you didn't have to come.' He insisted that he wanted to; he believed in the referendum. There were a lot of very guilty reformers on the train that day. I thought, 'This is a stand-up guy,' and decided that if I could ever help him, I would."

Kitty Dukakis has called her husband's defeat in 1978 "a public death," but that seems a rather extravagant fate for a man so tightly controlled. "He still did the same things every day," she admits. "You had to know him to see he was suffering."

"It was the hardest moment of my life," says Dukakis, who licked his wounds teaching at Harvard's Kennedy School of Government. "I had blown it. It was my fault. I needed time to reflect on what I did wrong."

"I think the defeat changed him in one very important respect," says Barney Frank, now a supporter again. "Before, he thought that when people were poor it was their own fault. Losing to King taught him that sometimes life wasn't very fair or even particularly rational. He became more compassionate."

He certainly became more of a politician. With John Sasso running the campaign against King, Dukakis was back on the stump by 1980. "I think that campaign was the most exhilarating experience of my life," Dukakis says. "I never worked harder. And I can't imagine anything more satisfying than winning, and beating who we did."

"In 1982, Mike walked in and found another huge budget deficit, just like 1974," says Ira Jackson, the state's commissioner of revenue. "It was something like $300 million. But this time he said, 'No way I'm gonna raise taxes. Ira, is there some way you can find us some money?' "

Ira Jackson, 39, is that rarest of breeds: an idealist-hustler. He had been weaned on progressive politics in Brookline; as a kid, he served as baby-sitter and errand boy for the Dukakis family. "They were living in a six-unit apartment building at the time, which they owned. I'd help Mike keep it in shape. I'd take out the garbage."

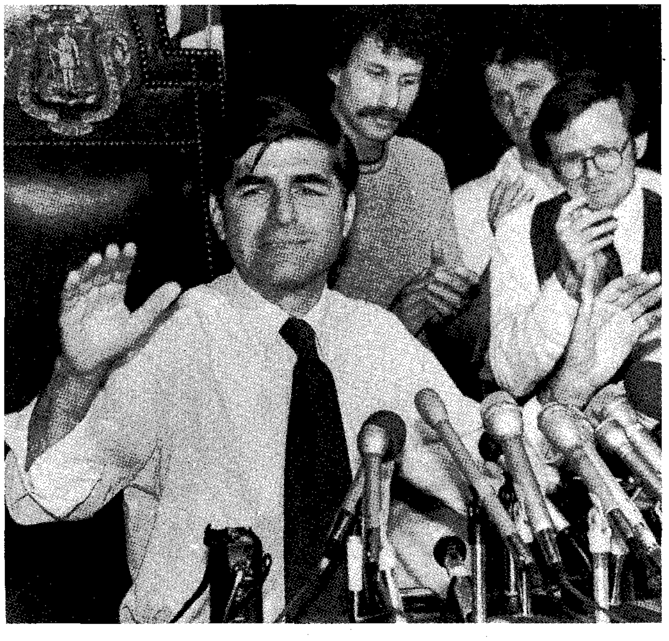
NOW DUKAKIS SET LOOSE JACKSON—WHO HAD worked for Boston mayor Kevin White in the seventies and then joined the Kennedy School faculty—on the estimated $640 million in taxes that went unpaid in Massachusetts each year. Jackson took a perverse pleasure in finding ways to collect it. "I'd get ideas, you know?" he says, eyes twinkling mischievously. "Like my wife and I are walking along the docks in Marblehead one day, and I notice that all the yachts come from Delaware. Why is that?, I wonder. Aha! Phony paper corporations. They're avoiding Massachusetts sales and use taxes. So we began checking them out, sending notices when we caught them—and if they still didn't pay, we'd slap a big orange SEIZURE sign on the side of the yacht and padlock it. Tough to scrape those signs off, I hear. Ruins the finish on a nice yacht."

Meanwhile, Jackson had put together a stiff new tax-penalty and -enforcement package. "The icing on that cake was a tax amnesty. I didn't think it was going to be a very big deal. I was into *enforcement*, you know? So we declare our amnesty. Three months, right? We collected *$86 million*. The last night, there are 10,000 people lined up outside this building! All in all, we've collected $1.3 billion in delinquent taxes over the past four years."

Perhaps the most attractive aspect of a Dukakis presidency would be Ira Jackson at play in the fields of the IRS: "You know how much tax goes uncollected nationally each year?" he says. "One hundred and ten billion dollars. And that's their figure. . . . I happen to think it's a little conservative."

It is entirely likely that Dukakis wouldn't have had to raise taxes even if he hadn't unleashed Jackson: By 1983, when he resumed office, the state was booming. "The critics say our impact on the 'miracle' was marginal," says Sasso. "That may be true in the abstract, but we helped shape the boom by moving business into less developed areas of the state. If

> Losing the race in 1978 was "the hardest moment in my life," he says today. "I had blown it. It was my fault."


FACING THE PRESS AFTER THE DEFEAT.

Photograph: A.P./Wide World.

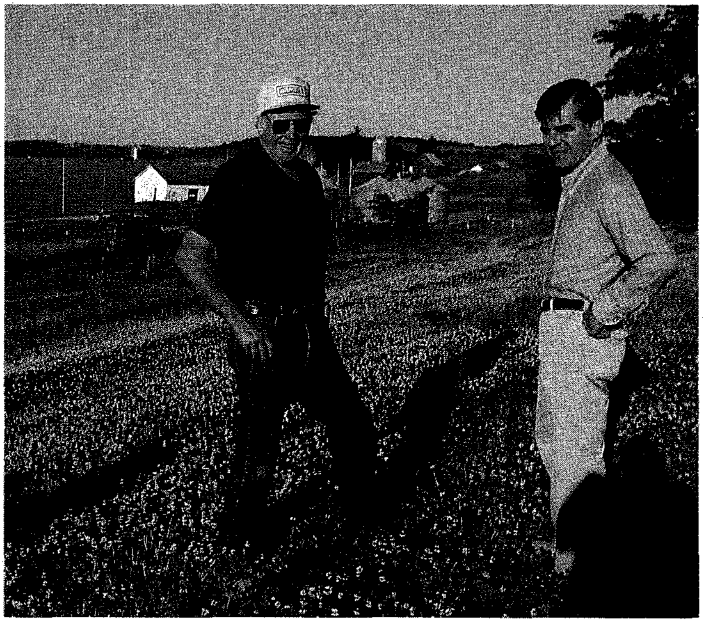
“ARE WE MATURE ENOUGH AS A COUNTRY FOR SOMEONE LIKE THIS?” ASKED A WOMAN AT A RALLY IN SIOUX CITY.

you lived in Fall River or Lynn or Lowell, if we helped get you job training and a good-paying job, it wasn’t marginal.”

DUKAKIS WASN’T THE LONE REFORMER THIS TIME around. He had returned as a consensus-builder. He no longer disdained politicians; indeed, he built the strongest statewide political organization Massachusetts had ever seen. There were all sorts of new programs, in welfare, housing, and—a Dukakis favorite—“regional development.” He established experimental-technology centers, encouraging biotechnology in Worcester, polymer sciences in the Berkshires, marine research in the southeast. He was intent on spreading the wealth beyond the computer and electronics belt around Boston. Of course, it’s much easier to divide a growing pie than a shrinking one, but the governor’s decisions on the division of the spoils were uniformly applauded. “The polls say that 85 percent of the people are in favor of ET [Employment and Training Choices], our welfare program,” says Sasso. “Can you name me another state where 85 percent of the people are in favor of welfare?”

Gradually, Dukakis was building a reputation—among other state officials, if nowhere else. In response to a *Newsweek* survey, his peers voted him the nation’s most effective governor, and Sasso couldn’t help but dream about bigger and better things. He had taken a brief sabbatical in 1984 to run Geraldine Ferraro’s disastrous vice-presidential campaign; he had met most of the players and figured Dukakis was as strong as any. “We were getting some good national attention because of programs like the revenue enforcement and ET,” he says. “I guess I always had the presidential thing in the back of my mind, and after we won re-election last year, I began to talk to the governor about it.”

So far, it’s hard to say how he’s doing in Iowa. Most people listen carefully to him, and then say they’ll decide later.



TRYING TO HARVEST A FARM VOTE.

Dukakis began the campaign with one major asset: New Hampshire. He was well known there, practically a favorite son. The Boston media cover most of the state; his opposition to the Seabrook nuclear-power plant was particularly popular. Indeed, most recent polls show him swamping the field in New Hampshire. But Dukakis didn’t seem to have much more going for him than fortuitous geography—he was dismissed as a regional candidate—until Gary Hart dropped out of the race.

“That was a real windfall for Mike,” says a rival campaign strategist. “He picked up most of Hart’s organization in Iowa.” The assets included everything from national political director Paul Tully, whose knowledge of Iowa borders on the phrenological, to the “vanagon” (“Van Force One”) and driver that used to transport Hart around.

Suddenly, expectations were raised: If Dukakis did well in Iowa—if he finished no worse than second—and then rolled in New Hampshire, he might have enough momentum to overcome his sociological disabilities in the South on Super Tuesday. Certainly he and Representative Richard Gephardt, of Missouri, were now the two most likely to succeed, a rivalry that went public when Gephardt attacked Dukakis (on instructions from his campaign manager) in the pressroom after the Houston debate. “I love it, I love it,” said Tully, sweating and laughing and chain-smoking that night. “It’s the ultimate compliment.”

Dukakis and Gephardt were to square off in a head-to-head debate on August 8, a questionable strategy that represented wishful thinking by both. Dukakis was hoping that the perception would grow—especially among Iowa supporters of Joe Biden, Paul Simon, and Bruce Babbitt—that he was the only alternative to Gephardt, who has nearly been a resident of that state for the past year. “I think the more fractionated the field becomes, the more it hurts us,” says a Dukakis aide. “Paul Simon takes more votes from us than from Gephardt; the same is true of Pat Schroeder, and even Jesse Jackson, who has some support out there.”

So Dukakis has been stumping around Iowa sounding very much like an old-fashioned, all-inclusive generic Democrat of the Hubert Humphrey school:

“I’m a full-employment Democrat,” he told a gathering of social workers in Des Moines.

“I’m a very strong Democrat, a liberal Democrat, a progressive Democrat,” he said in Sheldon.

And in Spencer: “I’m a card-carrying member of the American Civil Liberties Union.”

These seemed strange, anachronistic beliefs for a cool, high-tech sort to be professing. When I asked him how he differed from Hubert Humphrey, Dukakis said, “Not at all in values and goals, but we’ve learned something about implementation over the years.”

Actually, it’s hard to say how all this is going over in Iowa. Dukakis draws moderate-size, respectful crowds. They listen carefully and walk away mildly impressed or mildly disappointed, depending on the quality of his performance. Most say they’ll make up their mind later on—Gephardt and Simon are the alternatives mentioned most frequently.

Dukakis appears to do best when he sticks to his Sergeant Friday routine: the facts about Massachusetts. He does particularly well with professional groups. One morning at Mercy Hospital in Des Moines, I saw him impress a group of doctors with his grasp of health-care issues. "I've seen several of the candidates," said Steve Phillips, the head of the hospital's cardiac-transplant unit, "but this is the only guy so far who really seems to know what he's talking about."

He does less well when he tries to be folksy—he has a tendency toward endless, meaningless recitations of his family's campaign travel plans—or when he tries to tell jokes. Here is a typical Dukakis joke: "At the Houston debate, I went up to Bill Buckley before the show and—you know Bill ran for mayor of New York in 1965 and I used to moderate a public-television show called *The Advocates*—and I said, 'Bill, if you'd been elected mayor and I'd lost the governor's race, you might be one of the candidates here tonight and I might be the moderator.' "

Dukakis has been growing—learning how to be a presidential candidate, just as he learned how to be governor.

WITH HIS WIFE, KITTY, AND JESSE JACKSON.

This drew blank stares from several Iowa audiences. He would be better advised to follow a Jack Benny strategy and tell jokes at his own expense—especially about his frugality. Indeed, his performance on the stump in general seems rough, unpolished, and surprisingly lax on the specifics. When asked about farm policy, he offers only platitudes about the family farm and a pledge to have a farmer as secretary of agriculture. (Gephardt, by contrast, is co-sponsor with Iowa senator Tom Harkin of a popular farm bill.)

WHEN IT COMES TO FOREIGN POLICY, DUKAKIS offers no real surprises, but not much insight either. His positions are standard Democratic fare: against "Star Wars," against aid to the *contras,* more sanguine about the Soviets with Gorbachev in charge. He says he wants a foreign policy that "reflects American principles and values," which is reasonable enough, but he may be the only serious politician who believes the United Nations might be able to end the Iran-Iraq war (in fact, he thinks the U.N. has been "neglected" in recent years). His call for a U.N. peacekeeping force to separate the combatants, after an arms embargo and a cease-fire ordained by the Security Council, would probably seem unduly optimistic to Dag Hammarskjöld. But Dukakis is the sort of fellow who believes that all problems have solutions, that all the world is like Massachusetts—or, perhaps, public television—filled with reasonable people who, if they sit down together, can work things out.

At one point, I tried to get the governor to talk about the role of the irrational in political life. I asked him what he made of the wild public reaction to Oliver North. "I don't want to speculate on that," he said. "In six months, we'll see if it amounts to anything. These people come and go. I remember Joe McCarthy in the 1950s."

That seemed odd, to say the least. Most politicians I've spoken with over the past month have been *fascinated* by Oliver North. His duel with the committee was the sort of moment public figures fantasize about; the ability to affect people, as North did, is what they strive for. Perhaps Dukakis is right: North's moment will prove insignificant over the long term. But that's not the point. The fascination comes not from a rational analysis of the colonel's impact but because the appeal was so classically human: Throughout the centuries, nations have been led to glory—or stampeded off cliffs—by men like Oliver North. But Dukakis seemed unwilling, perhaps unable, to consider the force of such an appeal. It was of a lower order—emotional, not rational.

In a world filled with terrorists and assorted free-lance fanatics, this is a distressing lapse. It might even be argued that Dukakis will, finally, be judged on his ability to come to terms with what Colonel North rather melodramatically called "a dangerous world." A willingness to study hard ("He's the sort of guy who knows the names of every opposition leader in West Africa," says an aide) won't do him much good here; he will need a visceral sense of danger—something he lacked when he was challenged by Ed King in 1978. He will also have to *play with* the fire a bit himself. He will have to try to rouse people, if for no other reason than to understand what it's all about: "I have a feeling," says a Massachusetts politician, "that if Mike ever thought he was moving a crowd, if he thought he was lifting them off their seats, he'd be *horrified.*"

"A key thing to remember about Michael," says Martin Linsky, who grew up in Brookline politics with Dukakis and now teaches at the Kennedy School, "is that the goal he set for himself was governor, not president. I think this campaign is something of an adventure for him. He's going to have to reach down inside himself and find out what's really there emotionally. Michael has always made a lot of sense from the neck up. But to be elected president, you have to be able to reach people below the neck, too—in the heart, in the gut. I think that may be why he's talking about his parents so much now. His quest is probably not much different from yours as a journalist: to find out who he really is."

Clearly, he has been growing on the stump—learning how to be a presidential candidate, just as he learned (the hard way) how to be governor of Massachusetts. He brings to the task an intelligence and decency that are obvious to everyone he meets. His seriousness beggars our essential frivolity. We ask ourselves, as Margot Chesebro did in Sioux City: "Are we mature enough as a country for someone like this?"

Probably not: We want to be inspired as well as convinced. We want to love our leaders, not just respect them. Dukakis will succeed in direct proportion to his ability to do the one thing that has always proved most difficult for him—to appeal to people in a way that can't be explained with his impressive résumé, to touch not just their minds, but their hearts. ■

Photograph by Allan Tannenbaum/Sygma.

STREET INSPIRATIONS

TWO TOUGH SISTERS FROM THE BRONX GET THEIR ACT TOGETHER

BY DINAH PRINCE

AS DAWN REACHED THE South Bronx, nineteen-year-old Janette Colon jumped up from her makeshift bed on the kitchen floor. She went to a cot across from the stove and shook awake her identical twin sister, Vanessa. When Vanessa sat up, Janette sang the song she had spent most of the night writing. Over the next few hours, the twins memorized the words and worked out a harmony. Each time they hit on a sound that pleased them, the girls threw each other a high five.

In the afternoon, they stepped from their tenement on Grand Avenue wearing their street best. They had on leather bomber jackets, tight Levi's jeans, and new Adidas sneakers. The Gem single-edged razor blades they sometimes concealed in their mouths or hair were more demurely tucked in their pockets and in Vanessa's Louis Vuitton purse.

"In case we got to get busy," Janette says.

The two headed up the block past a fire-gutted building and a stoop crowded with crack dealers and then made their way to the Burnside subway station. The southbound IRT carried them into Manhattan, and they emerged from the subway at West 18th Street. They hiked west to the club 10·18 and burst in on their manager, Vito Bruno.

"*Yo, yo,*" Vanessa said. "We got *another* one. Check this one out."

Standing side by side, the twins began to sway together and snap their fingers and do little kicks to an imaginary beat. Their rhythm was quick and strong. They glanced at each other to see exactly when to start. Then they drew a breath, and these two young survivors of seven foster homes and fifteen schools and scores of brutal street fights lifted their chins defiantly and began to sing:

Prove your love to me.
Say that it's true.
Don't leave me here
Waiting for you.

Vanessa's voice was deep and melodic. Janette's voice was agile and high. The sound that arose from these two tough teenagers was raw and haunting and had a fierce sweetness. Smiles flashed across their faces as they sang.

"It's like they leave Earth for a while," Bruno says.

Early next month, after working less than a year to become professional singers, Janette and Vanessa are making their debut under the name Double Destiny with the single "Prove It." Island Records is releasing a hard-driving version of this Latin pop dance song on the 4th and Broadway label as part of a two-album deal. The company is banking on the girls' street style and innocent sexuality as well as on their gift for making up catchy tunes.

"Double Destiny is going to hit like double dynamite," says Eddie Rivera, of the Record Pool Business Center, an independent distributor to D.J.'s. "They have the voices, they have the looks, they have the talent."

Although Janette and Vanessa don't lack ability or determination, the imminent release of the single is a little amazing to people who know them. Not much that's good has ever happened to these two girls, who are, in a true sense, children of the streets. Their mother never wanted them. Their father deserted them. By the age of eight, they were wards of the city. They were bounced around from home to home and school to school. For periods they lived together, but during most of the last eleven years neither Janette nor Vanessa had any idea where the other was. They each acquired a hair-trigger temper and the demeanor of a young tough. At times, it seemed that only violence propelled them. Then, while apart as teenagers, each began to pour some of the anger, hurt, and desperation into writing love songs. Last sum-

PHOTOGRAPHED BY DAVID ALAN HARVEY

Vanessa and Lynette Colon kick off their recording career in [illegible]

LIFE ON THE EDGE: *At Joan of Arc Junior High School, Vanessa was drafted into Lucifer's Daughters, a street gang that cultivated the habit of carrying single-edged razor blades in their mouths.*

mer, they were reunited on a Manhattan street, and after discovering their common interest, they decided to form a singing group.

"If you struggle every day and every day and every day and you don't give up," Janette says, "that shows something of you. You're not just nothing."

ACCORDING TO THE DOG-eared copy of a birth certificate that Vanessa carries folded up in her purse, the twins were born on January 16, 1968, in Puerto Rico to Suzanna Walker and Domingo Colon. By 1971, the family had moved to New York and the mother had had two more babies. They all lived in Harlem on the father's earnings as a porter at John Jay College. Janette recalls that her father often beat their mother and that their mother sometimes turned on them. The twins remember that several times their mother said she wished she had never had them.

"The day she had twins, she wanted to leave us there," Vanessa says. "I bugged out when she said that."

By the time the twins were five, their father had disappeared. Their mother was unable to cope alone, and the twins say that she "got sick with nerves." They recall that city officials took all four children to a shelter at the New York Foundling Hospital, on East 68th Street. "A stranger came—a nurse or someone came—and told us to pack," Janette recalls. "Boom—packed and gone."

Neither of the twins has any recollection of where their first foster home was or how long they stayed. They do remember their mother visiting them sometimes. The number of these visits gradually dwindled, and finally the mother did not even telephone on their birthday. "She just forgot all about me and Vanessa," Janette says. "So I went on life thinking that way, too. Cause you wait and wait and wait and wait for somebody that never comes, after a while you forget."

A year or two later, the foster family returned them to the Foundling Hospital. The four Colon children were split up. Vanessa was sent to live in the Bronx with a seamstress. Separated from her brother and sisters, she suffered crying spells. She also remembers being frightened by the foster mother's obsession with *brujería,* or sorcery. "Red candle would be blood or hate," Vanessa recalls. "Black candle would be death, white candle would be good. . . . It was scary."

Vanessa believes that as a result of her desperate pleas to leave this home, she was returned to the Foundling Hospital when she was nine or ten. She then learned that Janette was living in the custody of their aunt, Elizabeth Rodriguez, on the West Side. Any envy Vanessa felt vanished when she was placed in the next foster home.

In a middle-class section of the Bronx, Vanessa was welcomed into the house of an elderly Cuban couple who also had custody of two mentally retarded boys. She had her own room, furnished in pink, and was given stuffed toys, pretty clothes, and a radio. She recalls with amazement that the couple trusted her with a house key and allowed her to help herself in the kitchen. Once, the woman took the children to Disney World.

"I mean, I never had anyone who cared about me the way that lady did," Vanessa says. "It felt good."

Periodically, Vanessa saw her real mother. She often returned from these visits wearing colored bows the mother had put in her hair. Vanessa remembers that when she was twelve, a caseworker told her that her real mother wanted to reclaim custody of her. Vanessa shut herself in her room and cried. Her foster mother tried to comfort her.

"She said, 'If you don't like it, you can come back,' " Vanessa recalls.

For a while, Vanessa lived with her mother on Grand Avenue, in the South Bronx. Vanessa recalls there was never enough money. Her mother sent her to school wearing torn and mismatched clothing. Then, she says, the mother started to wake her up at night muttering about evil demons.

"I was scared," Vanessa says. "My mother was sick, she couldn't take care of me no more."

In 1983, Vanessa's aunt Elizabeth Rodriguez took Vanessa back to the West 90th Street apartment where Janette was also living. Vanessa recalls, "I kept on saying, 'I want to go back to that lady's house, the one that had me before.' My aunt would tell me, 'What lady?' "

AFTER LIVING APART FOR seven years, Vanessa and Janette now shared a small room, and their similarities seemed to drive them apart. They feuded over clothes and friends and boys. Janette recalls, "It was uncomfortable not knowing your twin sister all this time and then she coming to live with you. We used to get in a lot of fights."

When the sisters were fifteen, they were peacefully allied for a few months by their aspirations to become breakdancers. Janette taught herself "the electric boogie" by studying sidewalk performers. "Twenty-four hours a day, I just got next to a mirror and started doing it," she recalls. Janette tutored Vanessa, and the sisters invested hours rehearsing. As they entered school-yard competitions, they discovered that their identical appearance worked to their advantage.

"There was no match for us. We were the only twin girls doing it," Janette says.

That year, the twins were among the local street talent invited to audition for break-dancing parts in the movie *Krush Groove.* They met the Fat Boys and Whodini and were called back to audition a second time, but they were never hired. As the mania faded, Janette and Vanessa drifted apart.

"You get tired of it, and since we were having a lot of problems at that time, too, we just gave up," Janette says.

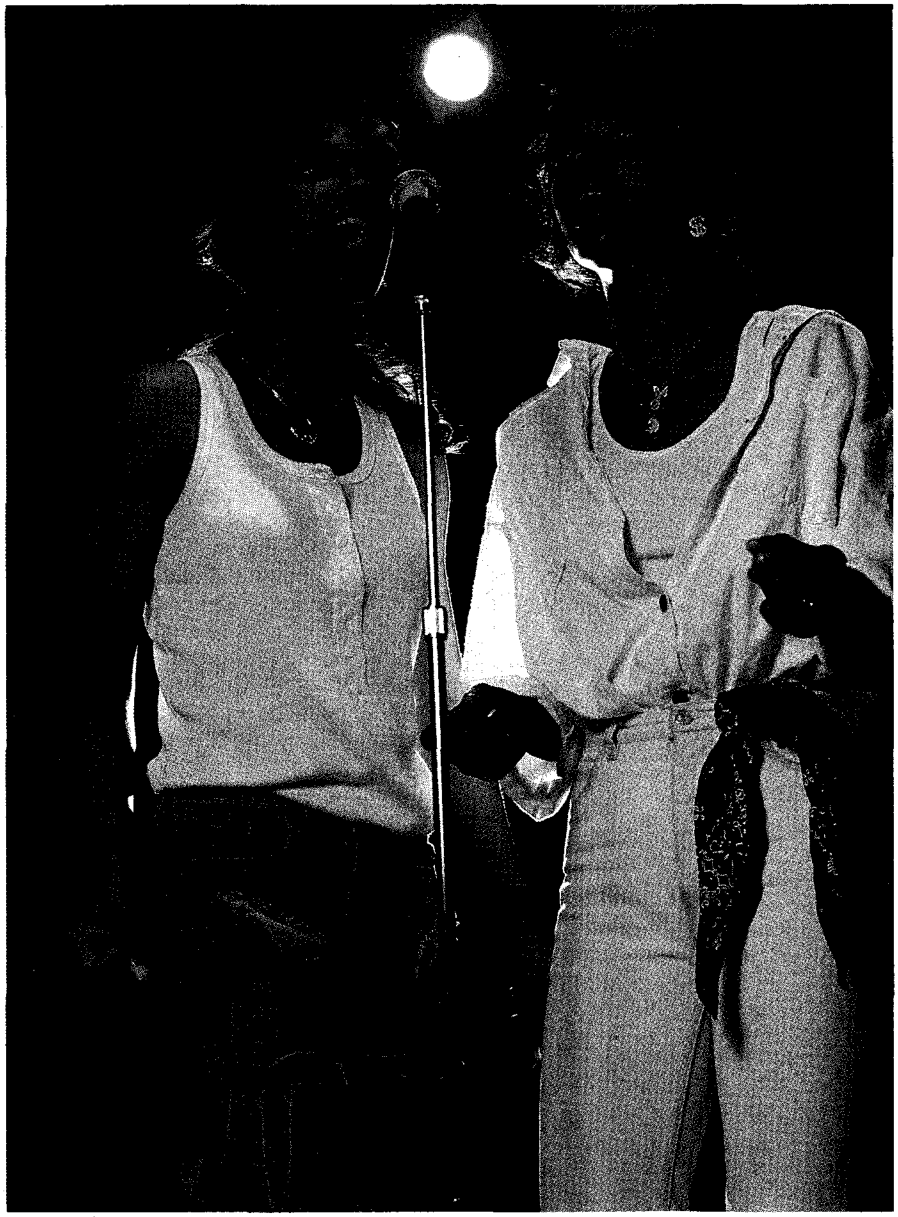
BY THE TIME THE TWINS turned sixteen, they were constantly embroiled in bitter conflicts with their aunt. She tried to keep a rein on them by imposing strict curfews and busying them with household chores. Whenever one twin had to be reprimanded, they both seemed to suffer.

"We're *us,*" Janette says. "We're like one person. Like she did something wrong—I did it, too."

As the twins rebelled, the turmoil made it difficult to concentrate in school. Janette started skipping classes at Murry Bergtraum High School, in lower Manhattan. "I couldn't go to school," she says. "There was too much problems. Then, seeing all my friends hanging out—what am *I* doing here in school?"

Meanwhile, at Joan of Arc Junior High School on the Upper West Side, Vanessa was drafted into a girls' street gang called Lucifer's Daughters. Gang members had cultivated the habit of carrying single-edged razor blades in their mouths, and they made a sport of using the blades to mug other girls. At home, Vanessa taught Janette how to tuck the blade along her upper gums with the sharp edge down. Together, they found a way to hide the blades in their hair so that anyone who tried to pull it would get cut.

For both Janette and Vanessa, brawl-



SIBLING REVELRY: *Their music is tough, raw, and haunting, with a fierce sweetness.*

ing was becoming a way of life. They fought if they suspected someone was criticizing or insulting or betraying them. They fought anyone who humored them. "Everyday fighting," Janette recalls. "Over stupid things—if I look at you wrong or if you said something in my face."

By this time, Janette was desperate to get away from her aunt. One quarrel erupted into violence, and in 1984, the aunt contacted the Foundling Hospital, and a social worker came. Janette was packed off to the Linden Group Home, in Queens. She arrived at the two-story brick building carrying a small brown suitcase and a stuffed Snoopy doll.

"For the first time, I felt so isolated," Janette says. "Like you don't know where you're going."

That night, Janette sat down to eat with the seven other teenage girls. One suggested that there was no room for Janette. Janette warned them, "I advise you to lay off me—you don't *know* me."

Later, Janette's roommate, Norma, alone among the girls, made efforts to befriend her. Norma was easily bullied by the others, and Janette decided to teach her to defend herself.

"You got to be tough, because if you ain't tough, people gonna step on you," Janette remembers telling her.

As Janette got her bearings at the group home, she also had to adjust to nearby Andrew Jackson High School. Drugs were sold in the school yard. Racial tensions were high. Disputes broke out in the hallways, and one afternoon Janette encountered two students firing off guns in a hallway.

"I ducked, honey, I ducked," she recalls.

Often, Janette sought peace of mind by taking long walks alone. She also began having problems with her roommate. Now that Janette had other friends and was dating an electronics student from Hempstead named Henry Moore, Norma's mere presence seemed to annoy her. Janette recalls, "And I was like, 'Norma, get out of my face!' "

Finally, Norma fought Janette. The outbreak resulted in an order for Janette's prompt transfer. Janette cried through the night. "Sometimes you just feel lost," she recalls. "Like . . . who am I? Why is this happening to me?"

Janette returned to the Foundling Hospital, where she discovered a ward for infants and toddlers. "I'm like, 'Oh, my God,' " Janette recalls. "A tear came out of my face. I said, 'Good Lord, where's all these kids going to be put at?' "

BY THIS TIME, VANESSA HAD left Joan of Arc and enrolled at Pelletier School, a small school on West 70th Street where counselors gave her special attention. She dropped out of the street gang and joined a girls' basketball team. She avoided making friends and missed her sister's companionship. "I wouldn't talk to anyone. I would just go to school," she says.

In an Amsterdam Avenue candy store one afternoon, a young drug dealer introduced himself while Vanessa played Pac-Man. Over the next few weeks, the dealer wooed her with gold chains and a pair of New Balance sneakers. Vanessa recalls that the romance caused trouble with her aunt. "I started hanging out until the next day and she didn't like that," Vanessa says. "So she said I had to leave."

At seventeen, Vanessa moved in with the drug dealer and his mother in an apartment on West 89th Street. The dealer occasionally gave Vanessa drugs to sell. She spent her earnings shopping for clothes and gold on Delancey Street.

"I like to look fresh," Vanessa says.

At Pelletier, Vanessa earned awards for her scholastic progress and dodged trouble for a time. But during the summer session, she started missing classes. Her life began to revolve around the drug dealer, and the relationship started to go awry. One night, she found him at the Roseland disco with another girl.

Following a reconciliation, the dealer presented Vanessa with a .38 revolver. They climbed to the roof of his building one evening and fired at the stars.

That summer, the boyfriend was incarcerated for the murder of a woman dealer. Vanessa kept her romance alive with trips to Rikers Island. "You couldn't bring up no drugs, no knives, no blades, whatever," Vanessa recalls. "They searched my mouth."

Between visits, Vanessa spent hours

LOST AND FOUND: *After three years, Janette found Vanessa last August on the corner of 89th Street and Amsterdam Avenue. After an embrace, the twins strolled the block as if they had never been separated.*

listening to the radio. She fantasized about becoming a singer, and she wrote lyrics. Her first attempt resulted in a song for her boyfriend. The melody was upbeat and the lyrics were about her longing to rouse him with her notion of love.

Love's just a passion, passion.
Dreamin's what you're feeling.
Love's just a passion.
Gonna wake you up, yes wake you up.

"I didn't have nothing goin', so I just wrote songs 'cause I feel them," Vanessa says.

MEANWHILE, JANETTE WAS undergoing a rough adjustment to the Saint Lawrence Group Home, off Soundview Avenue in the Bronx. There was relentless discord among the girls. At night, the kitchen was padlocked to protect the food, and the girls stole from each other. Janette says she was lonely, and she often tried to weasel news of her twin sister from counselors.

"I sometimes think, 'What is *she* going through? I know I'm going through a tough time,' " Janette recalls.

A few times, Janette says she tried to confide in the counselors, but they were of little help. "I talk to my dolls," she recalls. "They were the only people I could trust."

Janette also drew comfort from her romance with Henry Moore, whom she had now been dating for over a year. Several times a week, he made the drive from Hempstead to the Bronx to see her. As she sprawled on a couch with him in the TV room one afternoon, she started making up a love song for him.

"I never felt for nobody before," Janette says. "Like to feel for somebody—that was strange for me."

Early in November 1985, Henry's car skidded and hit a tree as he drove home after a visit with Janette. After two months in a coma, Henry died. As Janette tried to sort out her sorrow and anger, she finished the song for Henry. The ballad was slow and wrenching.

You'll always be in my heart.
Just hold my hand
And take me to paradise
And you'll always be in my heart.

Later that month, Janette tried to settle back into the routine of commuting from the Bronx to classes at Mabel Dean Bacon Vocational High School, on East 22nd Street in Manhattan. In a cosmetology class, one of the girls suggested to Janette that all special-education students were "stupid."

"I looked at this girl like, 'You nothing. You puny against all the girls that I have fought,' " Janette recalls.

Following a fistfight, Janette was suspended. After the punishment was lifted, she refused to resume classes, and deserted the school system altogether.

"School is not everything," Janette says.

By then, a social worker had persuaded Vanessa to leave the dealer and live in the Tompkins Avenue Group Home, on Staten Island. Most of the girls on her floor were crowded into bedrooms with four roommates.

By her third month at the home, Vanessa had become a model resident and earned a place in the honor room, which was shared by only two girls. Three jealous girls jumped her in the bathroom one night as she brushed her teeth. Vanessa also fended off sexual advances from a few girls. One in particular tried to woo her. Vanessa says she never allowed the girl to touch her, but she sometimes let her lie on the floor by her bed at night and they would talk.

ON JANUARY 16, 1986, Vanessa and Janette turned eighteen and became adults in the eyes of the state. Vanessa took three days to summon her courage, then she put on a raccoon hat and walked out into a snowstorm. She rode the Staten Island Ferry to Manhattan and arrived at her aunt's apartment. Vanessa remembers the aunt tried to turn her away.

"She said she doesn't want me," Vanessa recalls. "She said I couldn't stay there."

In a few days, Vanessa moved into the Upper West Side apartment of an elderly man who was suspected of giving young women shelter, money, and drugs in exchange for sex. Vanessa says she was able to live in the man's apartment without making this kind of deal.

"He was always a nice man," she says.

That winter, Janette also left her group home. "Since I couldn't join the system, then I left the system," she says. "I just went on my own instincts."

Eventually, Janette found a place to live in Brooklyn, and she began to wonder what had become of the twin sister she had not seen in nearly three years. "Waking up in the morning and washing my face and looking at the real me, that's when I see Vanessa," Janette says. "I missed that girl a lot."

That summer, Janette was accosted by some teenagers at the Coney Island amusement park who mistook her for Vanessa. The teenagers reported that they had seen Vanessa on the Upper West Side. Janette asked the teenagers to give Vanessa her phone number. When Janette did not hear from Vanessa, she made trips to Manhattan to look for her.

Last August, Janette found Vanessa on the corner of 89th Street and Amsterdam Avenue. After an embrace, the sisters strolled the block casually, as if they had hardly ever been apart. They encountered Brenda K. Starr, a girl from the Wise Towers, on West 90th Street, who had recently recorded an album and two singles. The twins revealed that they had written songs. Vanessa sang the verses she wrote for the boyfriend who went to jail. Janette sang the ballad for the boyfriend who was killed.

"To tell you the truth, we didn't know each other could sing," Janette says.

Janette never returned to Brooklyn for her clothes. She moved in with Vanessa, and the sisters decided to become a Latin pop singing group. Over the next few weeks, Starr introduced the twins to a record producer and showed them around a recording studio. She suggested they call themselves Double Destiny.

"They were really good," Starr recalls.

Starr invited them to live with her family. At night, the three teenagers crowded into one bed. Starr recalls, "One slept down, one slept up, one slept down."

During October, Starr introduced the twins to Vito Bruno. Bruno has a reputation for discovering local street performers and artists. Starr insisted that Bruno listen to Double Destiny.

"Raw natural talent," Bruno recalls telling himself. "Man, could we do something with them."

Within a week, Bruno had drafted a management contract and made arrangements for an audition at Island Records. Joel Webber, an Island vice-president, recalls being intrigued by their identical look and "dancerican" sound. He recalls thinking that they might be a modern-day version of the Supremes. "Those girls probably had some rough edges, too," Webber says. "But there's a quality to their sound that you just can't manufacture."

After hearing another song, the company began negotiating a two-album deal. Bruno put them on an allowance.

"My God," Vanessa remembers thinking, "I'm finally going to be somebody."

By this time, the twins' living situation with Starr was strained. Janette went to the South Bronx to ask their mother if they could stay with her. Janette says that her mother made it clear she did not want anything to do with them.

"Look, we your daughters—you haven't done for us nothing, so you should at least do us this favor," Janette recalls saying.

By the end of November, the mother relented, though she padlocked her bedroom door and forbade them to use her phone. She gave them bedding for a cot in the kitchen. Janette slept on the floor and Vanessa took the cot. They tried to be congenial by doing housework, but Janette could not avoid spats with her mother. On Christmas Day, the mother locked her out. Janette found lodging with a young, pregnant neighbor in exchange for doing chores. She went home only to change her clothes.

During January, Bruno ushered the twins into a studio for their first recording session. Afterward, he lectured them on the importance of staying out of trouble, showing up for appointments, and not getting pregnant.

"They swore they were virgins," Bruno recalls.

Two weeks later, the twins sheepishly asked Bruno to pay for pregnancy tests. He then suggested that they become more productive in the area of songwriting. Island Records needed a single to launch their career.

DRESSED TO THRILL: *Back in the old Grand Avenue neighborhood.*

IN THE DAYS THAT FOLLOWED, the twins sang to each other and drew zigzags in their notebooks to work out harmonies. Janette finished "Prove It" and began "With Your Love (Con Tu Amor)," a love song inspired by a new boyfriend who worked at Barneys. Vanessa turned out "So Lonely Without You," a song for a young mother deserted by her lover. She also wrote "Plaything," for a young weight lifter who toyed with her emotions.

"I get my madness or my sadness out by writing a song," Vanessa says.

Despite the twins' effort to live a more disciplined life, Janette had a second pregnancy scare. The boy she was dating began to mistreat her. "Men!" Vanessa told Janette. "You can't live with 'em and you can't shoot 'em, either."

By March, Janette was again sleeping on the kitchen floor and the mother was threatening to oust them both. She apparently no longer believed they would become singers. Bruno interceded, and while his Spanish-speaking partner, Roman Ricardo, translated, he convinced the mother to have patience.

During May, the twins continued recording. Often, for reasons they could not understand, there was trouble between the two of them. "If I think the blimp is fat, she says, 'No, it's skinny,'" Vanessa says. "And then we fight."

One morning, Janette returned home after staying overnight with her boyfriend and the sisters began yelling at each other. Vanessa gave Janette a black eye. The girls tried to hide the fight from their neighbors. Janette says, "We went around the block saying it was the doorknob, but it was her."

WHEN ISLAND RECORDS scheduled "Prove It" for a late-summer release, the twins hung a supermarket calendar on the kitchen wall and started crossing off days. Bruno tested a tape of the single on the 10·18 dance floor, and the twins joined a crowd of teenagers moving to their music. "It was wacked out," Vanessa recalls. "Afterward, I heard a lot of people walking around singing 'Prove It.' "

When word of the twins' upcoming record circulated on Grand Avenue, they discovered that a few of their neighbors did not wish them well. One couple feuded with the twins. "They know we're going places," Janette says. "That me and Vanessa are not sitting down like they have."

One night, a confrontation with the couple landed the twins in a hospital emergency room. Bruno remembers looking at the girls as they sat on stretchers. They were badly bruised and bleeding. Janette had teeth marks on her nose.

"We're going to get you *out,*" he told them.

In May, the dispute with the couple continued. The twins began hanging out with the neighborhood posse.

"They protect us," Janette says.

During June, the twins shopped for performance outfits. Janette chose to look "sporty" and Vanessa picked out a "dressy" ensemble. Both girls kept in shape by lifting weights in the fitness room of the nearby Roberto Clemente State Park. At night, they sometimes slipped over the fence into the Highbridge pool. Friends started calling them "Living Stereo."

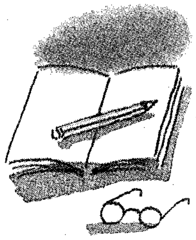
In moments when stardom seemed impossible, Vanessa talked about becoming a fashion model or a corrections officer. "I wanna get off that block. I don't want to be the same person I was before," she says. Janette said she might like to get a high-school diploma and become a teacher. But still she fantasizes about making enough money as a singer to open the doors of the city's group homes. "Oh, God, I'd adopt everybody," she says. " 'Come on, come to Mama.' "

At the end of July, the twins stood together in Bruno's office and rehearsed "Prove It" in preparation for their first performance at the club Hearthrob. During a break, they started arguing. Vanessa warned Janette never to tell anyone about her personal business. Janette complained that Vanessa never listens to her. Vanessa said she was leaving. Janette ordered her to go. Each girl threatened to hit the other, and the only sounds that came from these two children of the street were snarls of hurt and anger.

After a few minutes, the twin sisters calmed down. As they resumed rehearsing, the room reverberated again with the remarkable sound of their harmony. ■

ADULT EDUCATION

CLASSES OF '87



EVERY SO OFTEN (THIS YEAR, for instance), the universe reveals its maddening side, and its inhabitants desperately seek order out of confusion, structure amid disarray. The current crop of courses can help, with their fixes on the presidency, Kremlin diplomacy, religious extremism, the Iranian mind, the child's mind. Search for missing morals with a Henry James scholar or plot an ethical society with Rudolph Giuliani. Straighten out the clutter in the cosmos or the chaos in your closet. Not quite on target? Try a baseball talk with A. Bartlett Giamatti or a year of chamber music. And if all else fails, find consolation in baking carbo-rich old-timey desserts.

CURRENT AFFAIRS

THE MORALIST

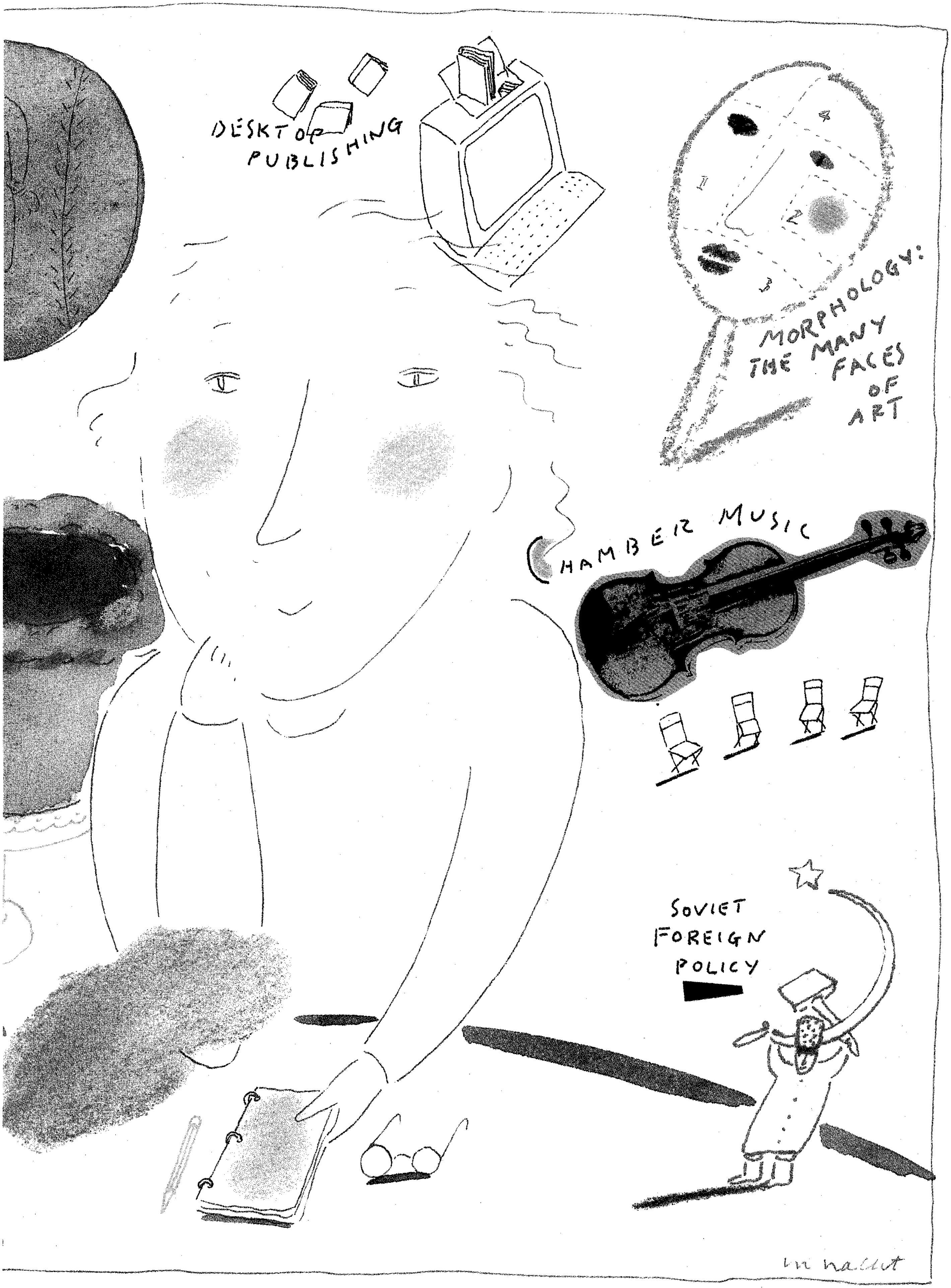
AFTER FOUR YEARS OF CRIME-busting for the Southern District of New York, U.S. Attorney Rudolph Giuliani makes an announcement that startles at first: "We have enough laws," he says. "The laws are effective in dealing with short-term, emergency solutions for what I do. What we *don't* have is enough morality." This imbalance and ways of redressing it are the subject of a New School lecture Giuliani will give next month.

In arguing his case, Giuliani points out that "the overwhelming percentage of those currently indicted and convicted on corruption and big fraud charges are lawyers"—who have presumably had the best an American education can offer. The answer, he asserts, "isn't Ethics I and II at Harvard." It's far closer to home—at churches, primary schools, and community groups—and in the home itself. These institutions haven't, at least for the past several decades, accomplished "what you expect them to. They should be building and shaping values." Ethics in our complex society must, he believes, be inculcated at an early age, ideally in a family setting. What we can't do, Giuliani stresses, is depend on government programs that assume our society is a place of inequality. "You rob people of dignity when you take away their responsibility."

Giuliani's lecture, "A Society of Laws," will be held on Monday, September 28, at 7:45 P.M. During a question-and-answer period, you may be able to cross-examine him about such issues as public-school teachers' salaries, unemployment, and the ethical accountability of our elected leaders.

Fee: $5. M.C., V. Register in person up to classtime, by phone through September 21, or by mail postmarked by September 18.

BY LINDA DYETT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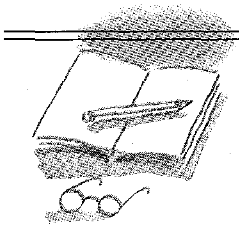


REDS: *A course at Columbia will trace the evolution of Soviet foreign policy from the Bolshevik Revolution in 1917 to the far-reaching changes under Gorbachev.*

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

GOING TO RELIGIOUS EXTREMES

THE RECENT FUNDAMENTALIST REVIVALS, the PTL scandals, Pat Robertson's presidential bid, and the rise of fringe sects such as the Moonies and the Rajneeshi draw attention to serious and contradictory issues concerning religion and the state, according to Christina Spellman.

Spellman, a New York–based sociologist, says that many of the Christian evangelical organizations are "giving powerful and unambiguous directives to legislate how *all* of us should live." She points to the Reverend Jerry Falwell's condemnation of divorce as a corruption of the family unit, and to many fundamentalist groups' intolerance of homosexuality and abortion and demands that creationism be taught in the schools. "The crux of the matter," she says, "is a civil notion of morality and ethics versus a religious one—and which will predominate."

In her nine-session series, "The Power of Belief: Sociology of Religious Extremes," Spellman will also consider reasons for the fundamentalist resurgence. "Evangelical religions offer a predigested community. Even the TV ministries provide a collectivity—along with the curious contradiction of a passive but financially generous audience." But the issue that most mobilizes these groups, she believes, is the specter of AIDS—a sign to them of America's decadence. "It's not surprising that these movements have attracted such large followings, with their black-and-white answers to moral issues."

Classes will meet on Mondays from 6:30 to 8:15 P.M. starting October 19, at the Robert F. Kennedy School (110 East 88th Street).

Fee: $125, plus a $15 registration fee. A.E., M.C., V. Register in person, by phone (996-1100), or by mail through the first day of class.

The 92nd Street Y, 1395 Lexington Avenue, New York, New York 10128; 427-6000.

BACK IN THE U.S.S.R.

IN THE U.S., PEOPLE TEND TO VIEW Kremlin diplomacy as inflexible and immutable. But according to Robert Legvold, professor of political science at Columbia University and director of the W. Averell Harriman Institute for Advanced Study of the Soviet Union, Soviet foreign policy under Gorbachev is undergoing far-reaching, dramatic change—comparable in impact, he says, to the Bolshevik Revolution and to the transformations of Soviet behavior under Stalin.

Gorbachev is distinctly different from previous Soviet leaders, Legvold maintains, and his greater sophistication in policy-making, "an adjustment to a complex, interdependent world in which simple notions of East-West conflict are inappropriate," partly reflects his personality. To some extent, as well, his agenda is heightened—or perhaps determined—by the current internal plight of the Soviet Union, forcing accommodations with the outside world.

Legvold's field is contemporary events, and his intent is to offer a broad perspective on Soviet foreign policy. So he'll teach his course chronologically, tracing changes starting with the revolution in 1917. "In that early period of fragile power, the Soviet Union saw itself as an outcast, vulnerable to counterrevolution and attack from the West. This thinking continued through the interwar period, when efforts to mobilize against the Germans led to a desire for collaboration with the West." But the postwar period, Legvold contends, was fundamentally different. "If the Soviet Union saw itself as the victim of the international order in the early forties, four or five years later it emerged as the architect of that order. In its control of Eastern Europe, it designed the configuration of modern Europe."

Today, Legvold says, Gorbachev seems to have decided that rather than anticipate the next unpredictable card to be dealt from the American hand, he'll go forward with his own approach: innovative measures in the Persian Gulf crisis and the Iran-Iraq War, continuity vis-à-vis China and Eastern Europe, and bold departures in arms control.

"Soviet Foreign Policy" is a fast-paced graduate-level course requiring some background in twentieth-century diplomatic history or international affairs. It will meet on fourteen Mondays from 4:10 to 6 P.M. beginning September 14.

Fee: $175 ($150 for senior citizens). M.C., V. Register in person, by phone, or by mail through the first day of class.

The Division of Special Programs, Columbia University, 211 Lewisohn Hall, 116th Street and Broadway, New York, New York 10027; 280-2820.

EDITORIAL OPINIONS

The Nation, WITH ITS 120-YEAR history of liberalism; *Partisan Review,* which has focused on connections between literature, politics, and culture since the thirties; the conservative *New Criterion;* the socialistic *Dissent;* and *Tikkun,* the new liberal Jewish critique of politics, culture, and society, are among the most influential journals in America today. Jack Salzman, director of Columbia University's Center for American Culture Studies, points out that all five are "unhampered by external pressures to which more commercial magazines are subjected," and are therefore able to offer independent views on current affairs.

Salzman has invited the editors of these journals to discuss recent social, political, and intellectual forces in American culture. There's no preset agenda, but given the editors' reputations for outspokenness, sparks are sure to fly. Some or all of them are likely to address the issues of constitutional freedoms and dissemination of information—how it's passed to the press, and what kind of self-censorship is imposed before these journals go to the printer.

"The Editors Speak Out" will meet on five Tuesday evenings at seven. Victor Navasky of *The Nation* is scheduled for September 29; William Phillips of *Partisan Review,* October 6; Hilton Kramer of *The New Criterion,* October 13; Irving Howe of *Dissent,* October 20; and Michael Lerner of *Tikkun,* October 27.

Fee: $65. M.C., V. Register in person, by phone, or by mail through September 29.

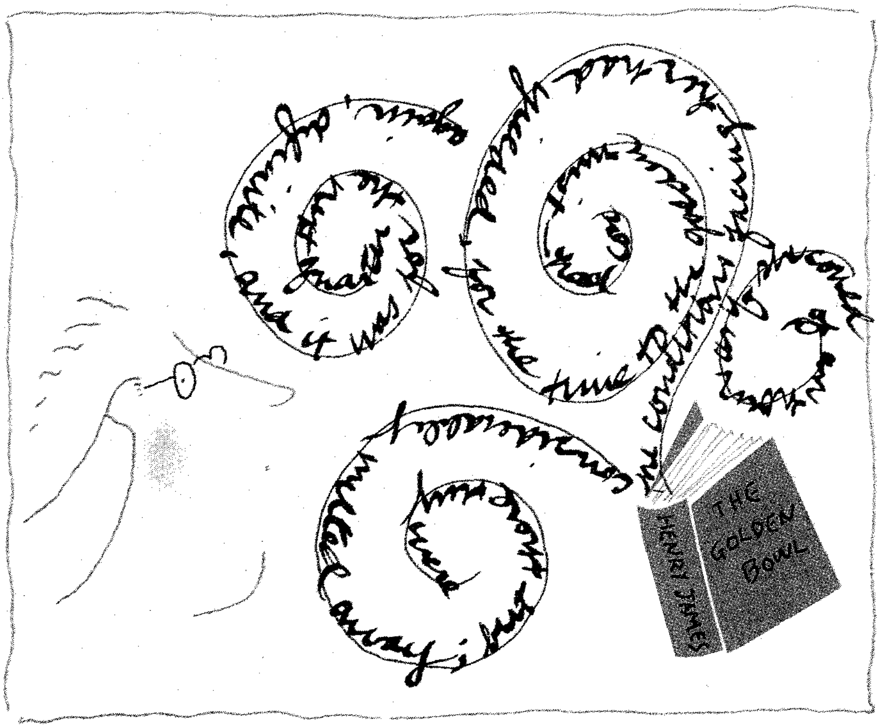
The Division of Special Programs, Columbia University, 211 Lewisohn Hall, 116th Street and Broadway, New York, New York 10027; 280-2820.

ARTS AND SCIENCES

OH, HENRY

SHORTLY AFTER THE TURN OF THE century, Henry James entered a new phase in his fiction—often referred to as his "grand manner." His plots still derived from gothic cliffhangers and English drawing-room antics: Sinister male persecutors torment vulnerable American heroines, sexual betrayals inevitably occur during weekends at exquisite English country houses. All this was fodder for James's explorations of the corruption and scandal beneath the glamour of the late-Victorian and Edwardian worlds. In his late fiction—*The Sacred Fount,* "The Beast in the Jungle," *The Ambassadors,* and *The Golden Bowl*—he came to deal more and more with subtleties of communication, expressions of inexpressible shades of meaning. And his comedies of manners turned into tragedies, arenas for moral growth.

Not surprisingly, notes Edward A. Sklepowich, an assistant professor of English at Marymount Manhattan College, there's a renewed interest in James these days. "The self-indulgence of the last decade or so is waning," Sklepowich says, "and we're asking Jamesian questions—how to survive morally within the necessarily artificial world of contemporary society." James's late fiction—covered in Sklepowich's New School course, "Beasts in the Jungle: The Later Fiction of Henry James"—addresses precisely these issues.



NOTHING LIKE A JAMES: *A New School course will delve into the late fiction of Henry James.*

Classes will meet on six Tuesdays from 7:45 to 9:30 P.M. beginning September 29.

Fee: $105. M.C., V. Register by phone through September 19 or by mail postmarked by September 18.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

COSMIC QUESTIONS

SCIENTISTS ARE ALWAYS TEARING things apart into smaller and smaller pieces. Of course, they mean to put them back together. "But no science," says Dr. Michael Allison, "is more ambitious in reaching that goal than cosmology"—the study of atoms, stars, black holes, galaxies, and everything.

In his cosmology-for-neophytes course, Allison, a NASA space scientist at the Goddard Institute for Space Studies in Manhattan, aims to show us how we and the universe fit into a rollicking, colossal whole. In the first 10^{-35} seconds of the big bang, he explains, the universe expanded from sub-subatomic dimensions to the size of an apple or—who knows?—a basketball. That produced the unity and homogeneity observable all around us in space.

Naturally, if we look, we'll find plenty of chaos and violence, too—galaxies condensed out of turbulent hydrogen clouds, voracious black holes lurking in the centers of unsuspecting galaxies. Now . . . could this mean a smoking gun in outer space? "It is a whodunit," Allison admits, "and we're all involved."

He's rapt about his subject, but his cadenced conversational style gives you the feeling he is thinking and puzzling along with you. What makes Allison's course especially vibrant is his fascination with how each of the students finds a unique interpretation of the cosmos. Some like to understand how things work. Some seek intimate connections between the design of the universe and the existence of human life.

But for just about everyone, "Cosmology" provides a serene respite each week, as they begin to comprehend a setup so vast there's *nothing* they can do about it. This mortal coil, the White House dilemma, the co-op conversion, the looming deadline—all get put into stunning perspective.

Classes meet on eight Tuesdays from 6:30 to 8:40 P.M. starting January 5.

Fee: $80. No credit cards. Register by mail through the first day of class.

American Museum–Hayden Planetarium, Central Park West at 81st Street, New York, New York 10024; 769-5900.

OUT OF AFRICA

IN AFRICA, ABOUT A HUNDRED YEARS ago, an ancient tradition of oral narration began to be replaced by written literature. This literature would serve not only to recall the tribal past but to record transactions with the European imperialists. After the Europeans' postwar departure, it began to flourish.

The "colonial fact," as Leopold Senghor, the poet-president of Senegal, puts it, has given an undeniable vigor to post-independence African literature. Its raging issue isn't, as in the West, the dismantling of traditional literary forms but rather the mastery of these forms. The subjects are the old order versus the new, tribalism versus technology, and an inquiry into the identity of a continent.

In her "Modern African Literature" course, Waithira Karanja, a Kenyan-born writer and adjunct professor at City College, discusses the works of several major contemporary writers, including the Nigerian playwright Wole Soyinka and the novelists Ngugi WaThiongo of Kenya and Chinua Achebe of Nigeria. She'll also teach the not-so-well-known *Song of Lowino,* by the Ugandan poet (and soccer player) Okut P'Bitek. *Lowino* is a tribal woman's lament for the husband she's lost to Western ways. It's simultaneously a savage attack on Westernization; a dirge for the passing order, catalogued in rich, lyric tones; and a sly, ironic commentary on those who cling to the past.

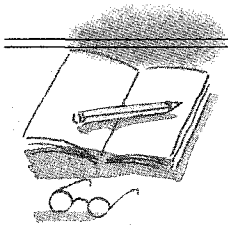
Classes, held under the auspices of City College, will meet on eight Wednesdays from 7 to 8:30 P.M. starting October 14, at Brandeis High School (84th Street between Columbus and Amsterdam Avenues).

Fee: $65, plus a $7.50 registration fee. M.C., V. Registration starts September 14; for information, call 690-6611.

City College Continuing Education, 139th Street at Convent Avenue, New York, New York 10031.

MAKING BEAUTIFUL MUSIC

CHAMBER MUSIC IS ANY MUSIC APpropriately played in a small room, and playing it is one of the most satisfying ways of participating in an ensemble. The beautiful



DANCE FLASH: *It sounds contorted, but "Indian Sacred Temple Dancing" is learnable. "Western or Eastern, movement is movement," says Ranjana Watson.*

blend of instruments makes for tonalities far richer than those of the individual player. It's also a splendid opportunity for exploring baroque as well as classical music.

The Mannes College of Music offers two full terms of chamber-music instruction for every level—from beginners with no more than a basic knowledge of their instruments to extremely advanced players and vocalists. Students range from college age to retirees.

The first class, to be held on September 17, is an open audition, where all wind, string, and keyboard players, plus vocalists—and conceivably some brass players—size themselves up and form small ensembles with others of like abilities. For the next seven weeks, they convene in their own rehearsal rooms and, under the instruction of the resident Alaria Chamber Ensemble, hone their skills. The second half of the term is mixed ensemble playing.

The Chamber Music Program meets once a week from 6 to 8 P.M. on Wednesdays or Thursdays for fifteen sessions, fall and spring semesters.

Fee: $310 per semester, plus a $20 registration fee. A.E., M.C., V. Register in person, by phone, or by mail September 3 through 16. A preregistration phone interview is required.

The Mannes College of Music, Extension Division, 150 West 85th Street, New York, New York 10024; 580-0210.

THE SUBCONTINENTAL

IN HIS DOCUMENTARY FILM *Phantom India,* Louis Malle claims that Westerners cannot master the intricacies and subtleties of Indian dance. Ranjana H. Watson, who trained for twenty years under India's renowned dance masters, disagrees. Although it's difficult even for contemporary Indian dancers—who are mostly stage performers—to be attuned to the deeply religious impulses in Hindu dance, she says, "the technicalities can be learned. Movement, whether Western or Eastern, is movement." And becoming skilled in Indian dance not only imparts strength and flexibility, it also gives Westerners a unique appreciation of Hindu culture.

Indian temple dancing originated two millennia ago as rituals said to come from the gods. Whatever the specific dance, there's a slow start ("a built-in warm-up," Watson calls it), in which the dancer offers flowers to the earth. The tempo quickens with gestures of salutation and obeisance, then pure, nonrepresentational movements alternate with various mood displays—love, anger, humility, compassion, wonderment.

These maneuvers derive from two basic dance positions. One is a deep *plié,* with all movement coming from the navel. The other is the *tribhanga,* or triple-flexed position, with knees turned outward, right foot pointed outward at a 90-degree angle, left at a 45-degree angle, hips thrust leftward, head bent left in opposition to the lowered right shoulder.

It sounds drastically contorted, but "Indian Sacred Temple Dancing" is learnable even by beginners, both men and women, in a thirteen-session studio course. An introductory seminar, led by Watson, delves into the history and aesthetics of this dance form.

The seminar will meet on Sunday, September 20, from 10 A.M. to 5 P.M. The studio classes will meet on Thursday evenings from six to nine starting September 24.

Fee: $450 for the classes and seminar, $35 for the seminar alone, plus a $10 registration fee. No credit cards. Register in person or by mail through September 17.

School of Sacred Arts, 133 West 4th Street, New York, New York 10012; 475-8048.

PERSPECTIVES ON THE PAST

THE PRESIDENCY

"THE AMERICAN PRESIDENCY IS A unique office, where the individual's characteristics have a particularly great impact," says Linda Fasulo, author of *Representing America: Experiences of U.S. Diplomats at the United Nations.* "On the eve of an election," she continues, "we need insight into the skills required for a president in the nineties."

It should be provided by a number of guest speakers with firsthand experience, in Fasulo's ten-session course, "Insiders' Views of the Presidency: From Truman to Reagan." They include Theodore C. Sorensen, special counsel to John F. Kennedy; Jack Valenti, special assistant to Lyndon Johnson; Raymond Price, Richard Nixon's principal speechwriter; and David Aaron, Jimmy Carter's deputy assistant for national-security affairs.

According to Fasulo, postwar changes in American culture and legislation have altered the pool of potential candidates. Mass-media manipulations, the diminution of the role of nominating committees, and limitations imposed on fund-raising have led to prenomination free-for-alls. How do we distinguish among Gore, Gephardt, Simon, Biden, and Jackson—and maybe Schroeder and Bradley? And they're just some of the suitors on the Democratic side.

Classes will meet on Thursdays from 6:10 to 7:50 P.M. beginning October 1.

Fee: $180, plus a $20 registration fee. A.E., M.C., V. Register in person September 8 through 19, by phone (777-8000) August 10 through September 10, or by mail through September 5.

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street, New York, New York 10003; 998-7150.

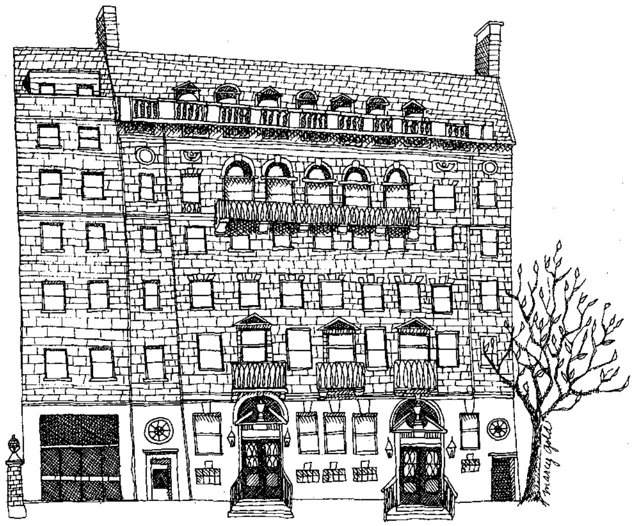
UNDERSTANDING IRAN

IRANIANS HAVE A UNIQUE DUAL HERItage. On the one hand, they're Persians (rather than Arabs), with a history of ancient dynasties and a rich tradition in art, language, and literature. On the other hand, they're Shiite Muslims, descendants of a splinter group formed shortly after the founding of Islam by the prophet Muhammad in the seventh century. Shiites advocated that Muhammad's son-in-law, 'Alī, should be the caliph. His party, known as the Shia, started as a political faction but eventually developed its own rituals and found itself at odds with the Sunni Muslims, who predominated in the Middle East. Ever since, Shiites and Sunnis have regarded each other with suspicion.

"The power of the Shiite clergy in Iran has always been strong," notes Joan G. Roland, a professor of Middle Eastern history at Pace University, "and it became stronger in 1979, following the revolution and the rise in power of the Ayatollah Khomeini, a cleric."

Forming a coherent overview of Iran today means coming to terms with both its Persian heritage and its Shiite form of Islam. Roland will discuss this duality in a lecture given under the auspices of the Institute for Asian Studies.

Her talk, entitled "Persians, Iranians, Shiites: Emergence of an Identity," will be held on Wednesday, November 11, from 7 to 8:30 P.M. in one of the lecture rooms at Saint Peter's Church, 54th Street and Lexington Avenue (Citicorp Center).



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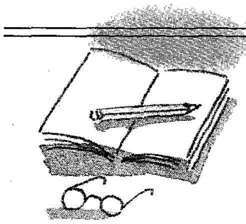


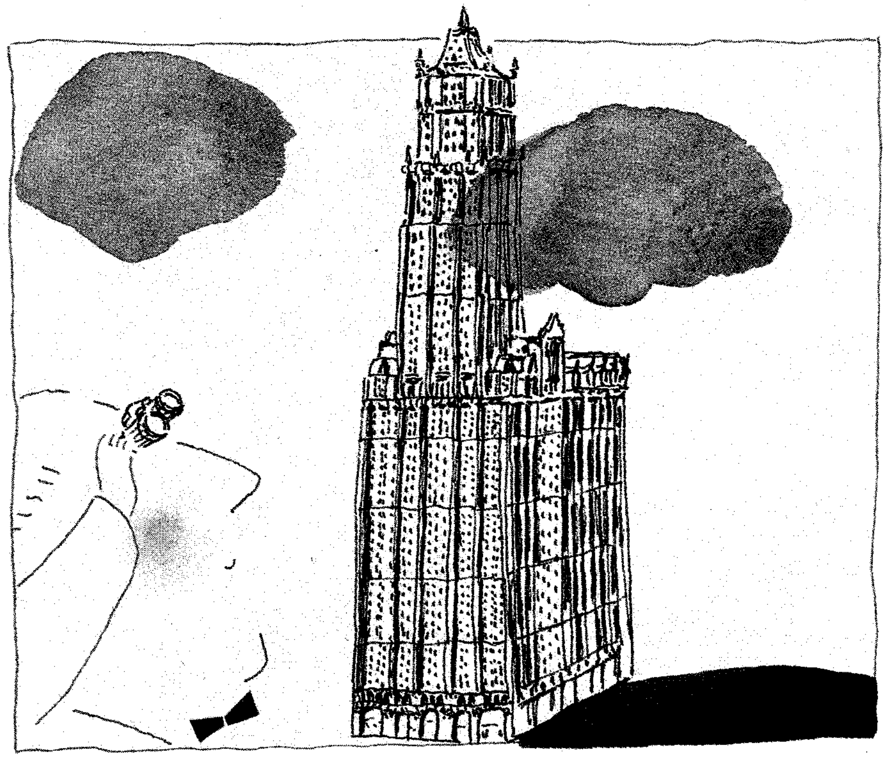
FRENCH TOAST: *“Paris in the 20’s” will view the artists and expatriates who congregated there in the context of the larger social and political issues raging about them.*

Fee: $10. No credit cards. Register by phone or by mail through the day of the lecture.

Institute for Asian Studies, P.O. Box 1603, FDR Station, New York, New York 10022; 535-7496.

PARIS WHEN IT SIZZLED

On the heels of a devastating world war and at the brink of a worldwide depression, the turbulent twenties saw major new movements arising in all the arts, highbrow and low-, all over the West. But nowhere were these unprecedented bursts of creativity more remarkable and more concentrated than in Paris.



POINTED OBSERVATIONS: *A series at the Cooper-Hewitt will look at American Gothic design.*

“It was an amazingly vibrant city in every way,” says Dale Harris, who’ll be lecturing on “Les Années Folles: Paris in the 20’s” at the Metropolitan Museum of Art this fall. Harris (a professor of literature and writing at Sarah Lawrence, a professor of art history at Cooper Union, the *Wall Street Journal*’s dance critic, and a New York *Post* music critic) will consider, of course, the painters: He’ll discuss Matisse’s shocking use of color, Picasso’s spatial metamorphoses, and the continuity of French art seen in Monet and Léger, as well as Miró and Chagall and the School of Paris.

He’ll also look into the enormously influential applied-art movements of the time (Art Deco, Chanel’s elegant new functionalism in clothes) and discuss the great music-hall entertainers (Josephine Baker and Maurice Chevalier) as well as Diaghilev and the Ballets Russes.

And of course he won’t neglect the American expatriate writers and composers—Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, Virgil Thomson, and company—who congregated in the City of Light. All these figures will be viewed in the context of the larger social and political issues raging about them.

Classes will meet on ten Wednesdays from 6 to 7 P.M. beginning October 7, in the museum’s Grace Rainey Rogers Auditorium.

Fee: $75 for the series. No credit cards. Register in person on the first day of class or by mail through October 1. If the course is not sold out, you can buy tickets at the door ($9) an hour before each lecture.

The Metropolitan Museum of Art, Concerts and Lectures Department, Fifth Avenue at 82nd Street, New York, New York 10028; 570-3949.

DESIGN

AMERICAN GOTHIC

American Gothic architecture and design is the subject of a new lecture series at the Cooper-Hewitt Museum. And given the high-minded spiritual connotations of this style and the current trend toward ornamentation, it could be we’re in for a revival.

Or re-revival, to be accurate. *The* Gothic Revival (of pointy arches, flying buttresses, tre- and quatrefoils, diamond-paned and leaded windows, and rich interior color) developed in nineteenth-century England as an effort to evoke the medieval past, and was picked up in America by a seriously purposeful upper-middle class. Our Gothic could be donnish and stodgy (as in the college-campus variety) as well as exquisite (as in the Woolworth Building and Grace Church). It also took a weirdly whimsical and practical turn in the all-American wood Carpenter Gothic (as in Grant Wood’s *American Gothic* and the Sears, Roebuck dovecote country bungalows).

The Cooper-Hewitt series includes lectures on the origins of the Gothic Revival and its impact on American interiors; picturesque Gothic; and American Carpenter Gothic. David Garrard Lowe, the architectural historian who’s giving the final talk—on early-twentieth-century cathedrals, skyscrapers, campuses, and churches—believes Gothic is “one of the latest outreaches of postmodernism.” He points to the approaching completion of the National Cathedral in Washington, to a heightened interest in Gothic furniture, and to a cheeky East 69th Street townhouse that’s been redone with pointy windows.

“American Gothic” classes will meet on six Tuesdays from 6:15 to 7:30 P.M. beginning November 3.

Fee: $70 (members $60). A.E., M.C., V. Register in person, by phone, or by mail through the first day of class.

Cooper-Hewitt Museum, 2 East 91st Street, New York, New York 10128; 860-6868.

FOCUS ON FASHION

Remember the heavily padded shoulders of a few seasons back? Today, they’re anathema, as the eye focuses instead on the short-skirted leg. Who decided this? A gar-

Monday

5:50 pm	An Introduction to Investments/A8818A
6 pm	The Future of TV: Gene Jankowski, Kay Koplovitz, Lewis Lapham, Jody Powell, Tom Wolfe (10/5)/A0112
	Governor Cuomo lecture (10/5)/A0251
	Conversations with CEOs/A0108
7:45 pm	Rudolph Giuliani lecture (9/28)/A0253

Tuesday

5:30 pm	Sculpture/A5508A
5:50 pm	History of Technology/A0701
6 pm	American Folk Music: Arlo Guthrie, Harold Leventhal, Pete Seeger, Mary Travers and others/A0115
7:45 pm	D.H. Lawrence/A1345

Wednesday

1 pm	The Psychology of the Young Child/A2831
6 pm	Baseball: A. Bartlett Giamatti lecture (11/18)/A0113
	The Photographic Craft/A5121
8 pm	The Science Fiction Film Since 1950/A4411

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Thursday

1:30 pm	Learning from Current Art Exhibitions/A2625
5:50 pm	Black Leadership in N.Y.C.: David Dinkins, Charlayne Hunter-Gault, Charles Rangel, Percy Sutton, Benjamin Ward and others/N0303
6 pm	Elie Wiesel lecture (11/19)/A0252
7:45 pm	Journalism/A3058

Friday

9:30 am	1-Day Course in Spanish (10/16)/A2371
5:25 pm	Financial Analysis with Lotus 1-2-3/A8318
6 pm	Masters of Mystery/A0126
	Film Animation/A4533

Weekend

9:30 am	Painting for Beginners/A5408A (Sat.)
10 am	Real Estate for New Investors (10/17)/A8908 (Sat.)
11 am	Piscator's Legacy: Arthur Miller, Tony Randall and others (10/17)/A0161 (Sat.)
	Exploring Chamber Music/A0233 (Sun.)
2:30 pm	Great Seafood Dishes of N.Y./A9421 (Sun.)

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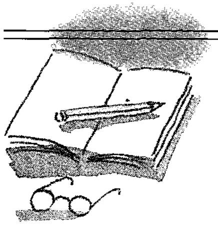

RAGTIME: *Donna Karan and Norma Kamali will speak in NYU's "Fashion Makers" series.*

ment-industry cabal, perhaps? Or did the look percolate up from the street? And when and how did Seventh Avenue decide to retool?

What about accessories, which can make or break an outfit these days? Who decrees them? And the fashion press—is it as influential as it used to be? The role of designers may be changing, too. More and more of them are turning into retailers, their firms going public and attracting investors. Will that mean compromises in style?

These and other pressing garment-industry issues will be raised in "The Fashion Makers," a series of six informal discussions at New York University by major Seventh Avenue figures. The guest speakers include Donna Karan and Norma Kamali; the jewelry designers Kenneth Jay Lane and Robert Lee Morris; the handbag designer Judith Leiber; Warren Edwards, shoe designer and co-owner of Susan Bennis Warren Edwards Enterprises; Dianne Benson, who created the quintessentially New York Dianne B. shops; and Milliken & Company's June Roche, regarded as one of the industry's canniest color forecasters. The press will be represented by the New York *Times*'s Bernadine Morris, *Vogue*'s Grace Mirabella, and June Weir of *Harper's Bazaar.*

Classes will meet on Wednesdays from 6:10 to 7:50 P.M. starting October 14.

Fee: $115, plus a $20 registration fee. A.E., M.C., V. Register in person September 8 through October 2, by phone (777-8000) August 10 through September 10, or by mail through September 5.

School of Continuing Education, New York University, Shimkin Hall, 50 West 4th Street, New York, New York 10003; 998-7080.

INNER SPACES

YOU OWN, SAY, A FIRST EMPIRE swan recamier, a black lacquer coffee table, and Wiener Werkstätte lamps, but somehow these highly respectable furnishings won't connect in any harmonious way in your standard rectangular living room. What's wrong with you?

Could be your spatial sense needs awakening in Sari Mainzer's six-session course "for beginner-beginners." In "A Basic Course for the Do-It-Yourselfers," Mainzer, a member of the American Society of Interior Designers, teaches you how to organize rooms using your current belongings. Her approach is step-by-step and highly rational. She'll start you off with a floor plan on which you'll lay out pictures of furniture you've cut from shelter magazines. "Once you see it on paper," she says, "you realize how objects and colors need to balance off each other." Mainzer will also discuss furniture styles and periods, choosing upholstery (and figuring out yardage), and the basics of lighting.

Classes will meet on Tuesdays from 6 to 8 P.M. starting September 22.

Fee: $140 (when taken with "Decorating Resources for the Do-It-Yourselfer," a related course that explores retail shopping for home furnishings, the combined tuition is $195), plus a $25 registration fee. A.E., M.C., V. Register in person, by phone, or by mail through the first day of class.

New York School of Interior Design, 155 East 56th Street, New York, New York 10022; 753-5365.

MIND AND BODY

DIAMONDS ARE FOREVER

IF THERE WERE A POETRY SECTION IN this article, A. Bartlett Giamatti's lecture on "Baseball in America" would surely belong in it. The former Yale president, now head of the National League of Professional Baseball Clubs, speaks in lyric tones of this endemically American sport.

"Your love of the game expands from your love of the team," he says. "Baseball has a profound identification with a place, a powerful attachment to youth and locale.

"It's an oft-told tale. You're back at the same beginning every time you throw a pitch. It's constantly reiterating itself, looping around. And of all team sports, it places the highest premium on the individual—and no particular premium on height, weight, and muscles."

But Giamatti isn't overly romantic. He may comment on the racial tensions affecting the game, as well as on its numerous self-created myths—including the nostalgic notion that it started in pastures: "The first game I'd identify as played by the rules was in Hoboken." In truth, he points out, it's always been a city game, with the grass—or Astroturf—functioning as a diamond-shaped talisman of a rural never-never land.

Giamatti plans to discuss the future of

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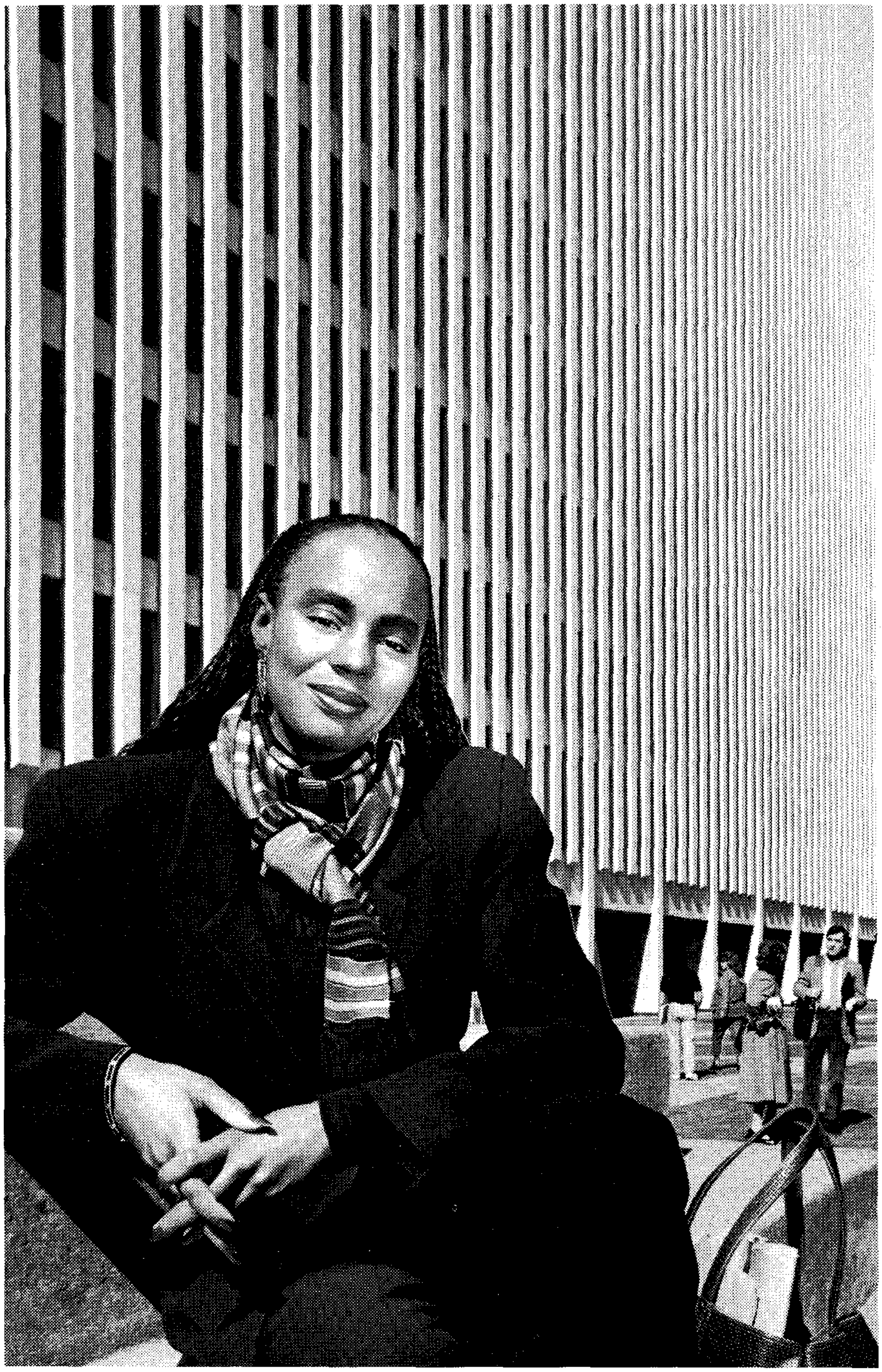
Susan Taylor, College at Lincoln Center, Class of '89



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the sport that "was very much a nineteenth-century creation, derived before our age of visual stimuli and fast-forward buttons." Soon, he feels, baseball may have to accommodate itself to the new technology. Some even talk of changing the rules.

Say it ain't so, Joe.

The lecture will be given on Wednesday, November 18, from 6 to 7:30 P.M.

Fee: $5. M.C., V. Register in person up to classtime, by phone through November 11, or by mail postmarked by November 4.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

THE WAY YOU SIP YOUR TEA

SOON AFTER YOU ARRIVE AT THE West Side Y's Tuesday-evening movement class, the instructor, Judith Lakin, will invite you to sit down. As your torso bends into its brief, familiar descent toward the chair, Lakin will place her hands on your head and neck and guide your movements. Her aim: nothing less than kinetic re-education.

Lakin is out to improve our most fundamental, everyday gestures: the way we sit, stand, walk, hold the phone, grab our fork, sip our tea, grasp our pen, attack the typewriter keys—even the way we cock our head while we're lying in bed watching *Nightline*. "These elementary movements are filled with much too much tension," Lakin says. "We work too hard at even the simplest tasks. So over time, they become fatiguing and affect our whole general state of coordination."

Lakin employs the Alexander Technique, devised by F. M. Alexander, a turn-of-the-century Australian actor who spent years studying his own movements in three-way mirrors and began a worldwide teacher-training program in kinetic realignment. The key to his method, Lakin says, is the head, which should balance lightly on the top of the spine, releasing the torso and the limbs to move freely. The analogy, she notes, "is to a compressed spring. Once that pressure is relieved from your head, you'll experience a sense of lightness." And, she says, you'll look thinner too.

Until recently, most Alexander-method students were actors, dancers, and singers. But the technique has lately been discovered by those with back pain and posture problems, as well as by athletes and word processors—people who stand a lot or sit a lot.

"Alexander Technique" classes will meet on ten Tuesdays from 7 to 8 P.M. beginning September 22.

Fee: $114 (members $100). M.C., V. Register in person, by phone, or by mail through the first day of class.

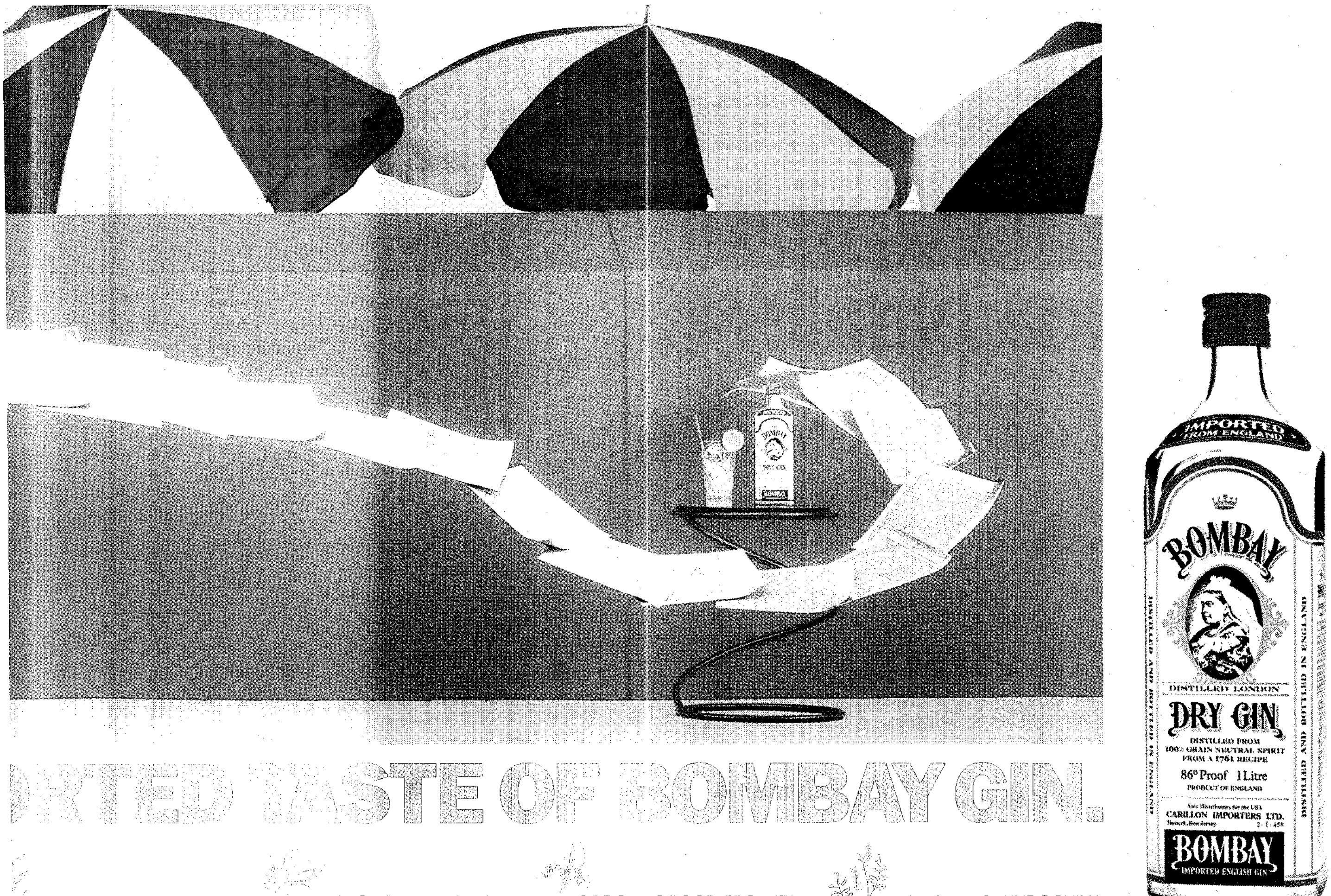
Adult Education Office, West Side YMCA, 5 West 63rd Street, New York, New York 10023; 787-6557.

ANIMAL INSTINCTS

TWENTY OR SO YEARS AGO, ZOOLogists were loath to speak of animal and human intelligence in the same breath. Back then, it was assumed that conceptualizing was strictly a human skill. More recently, scientists have recognized not only that human brain function is part of an animal-kingdom continuum, but also that other species have their own versions of cognition.

Consider tool use. Chimpanzees poke twigs into termite nests to probe for insects. How do they know their twigs will emerge covered with not-so-clever termites who don't like their homes disturbed? Gulls carry shellfish to great heights in order to drop them, break them open, and eat them. How do they anticipate the results of their actions?

In a lecture called "Animal I.Q.," instructors from the Bronx Zoo's Education Department will discuss evolutionary and ecological bases for animals' learning abilities, and they'll point to meas-



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ures of intelligence that have never appeared on the LSATs or GMATs.

The lecture will be given on Saturday, October 24, from 10:30 A.M. to 12:30 P.M.; Sunday, December 6, from 2 to 4 P.M.; and Sunday, February 28, 1988, from 10:30 A.M. to 12:30 P.M.

Fee: $18. No credit cards. Register by mail only (call for a program catalogue with registration forms).

Education Department, Bronx Zoo, 185th Street and Southern Boulevard, Bronx, New York 10460; 220-5131.

FACE FACTS

EXAMINING THE FACE—FOR INsight into the emotional, physical, and psychological life inside—is part of the study of morphology, which originated in ancient Egypt and is included today in formal medical training in Western Europe. American doctors tend to dismiss it as quackery. But morphology is currently being reassessed at the psychology departments of schools like Yale and Harvard. Gerald Epstein, M.D., an assistant clinical professor of psychiatry at Mount Sinai School of Medicine, uses it in his practice and says laymen can learn to read faces, too.

Many of us, Epstein believes, have an instinctual knowledge of morphology, which can be developed. In his weekend workshop at the International Center of Photography, intended for the general public as well as for portrait photographers, he'll discuss the basic profiles and face shapes. The rectangular (think Ronald Reagan) is "gregarious, action-oriented, easily bored." The trapezoid (Oliver North, for one) is "willful, domineering, meticulous." The reverse trapezoid (George Shultz, for example) is "benevolent and tolerant." Epstein will also home in on the details of eyes, brows, ears, noses, mouths, chins, and jaws. Naturally, the participants' faces will be analyzed.

"Morphology: The Many Faces of Art" will meet on Saturday and Sunday, November 7 and 8, from 10 A.M. to 4 P.M.

Fee: $155 (members $140), plus a $20 registration fee. A.E., M.C., V. Register in person (Tuesday through Friday 11 A.M. to 5 P.M.), by phone, or by mail September 3 through 30.

International Center of Photography, 1130 Fifth Avenue, at 94th Street, New York, New York 10128; 860-1776.

CHILD PSYCHOLOGY

TEN-YEAR-OLD PETULA AND HER father are strolling along Grand Army Plaza when suddenly she spies a hansom cab.

Petula: "Daddy, can we go for a ride?"

Dad *(about to answer, "Boy, you're extravagant and thoughtless with my money," checks himself and engages in a fantasy instead):* "Oh, if only I earned a million dollars a year, I'd jump into that carriage with you. In fact, if I had a million dollars, I'd *buy* you the carriage *and* the horse and hire the driver to take you all over town, whenever you like."

Petula *(howling with laughter):* "Oh, Daddy, you're so ridiculous."

Within moments, Petula agrees to a bus ride home.

This conversation (or one closely resembling it) actually took place. The lesson in it, says Nancy Samalin, a family counselor, is the use of fantasy and humor to defuse a potential battle. In her New School workshop for parents, she teaches strategies for getting along with and—when called for—disciplining your child. Force, threats, punishment, and nagging don't work, she's found. Children become parent-deaf when they're nagged, resentful and helpless when criticized. The trick, she says, is to be permissive with their feelings and strict with their behavior.

She suggests going off "automatic" when you get angry and, using practice dialogues, demonstrates some helpful alternatives. Should Petula misbehave, you should avoid the red flags: sentences that begin with "if," "you," and "why," which

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provoke a fight. It's far better, Samalin believes, to say "As soon as . . ." For parents who are at their wits' end, she proposes the "one-a-day technique": finding one good thing, even if it's minute—and praising him or her for it. The author of the recently published *Loving Your Child Is Not Enough: Positive Discipline That Works,* Samalin admits to a limited but highly practical goal in her workshop: "not to solve all problems, but to find ways to enjoy your children five more minutes each day." It's a positive, down-to-earth, easily learned approach. You can start using it the moment you see your children again.

The "Loving Your Child Is Not Enough" workshop will meet on Saturday, December 12, from 10 A.M. to 4 P.M. Fee: $55. M.C., V. Register in person or by phone through December 4 or by mail postmarked by November 27.

The New School, 66 West 12th Street, New York, New York 10011; 741-5690.

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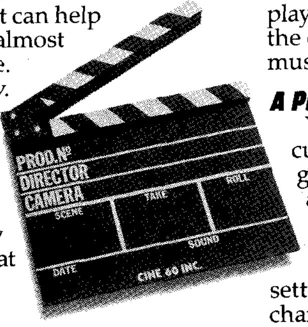

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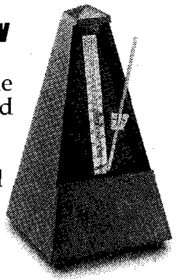

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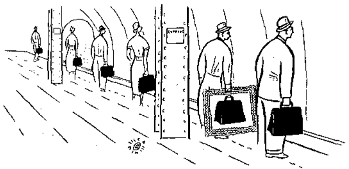

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DO IT YOURSELF

PRINT IT!

THE PRODUCTION OF ANY PUBLICATION—whether it's a book of poems, an annual report, or an in-house newsletter—normally involves a series of specialists: an art director or designer, very possibly an illustrator, and certainly a paste-up and layout artist and a typesetter. But today, all these functions can be performed on a personal computer with the addition of page-composition software and a laser-printer.

Pauline Ores, a computer-graphics designer who teaches at Pratt Institute, explains: "On a properly equipped desktop publishing system, you can make as many changes as you like and instantly see how they affect your design. The traditional process requires copy to be typeset and pasted up before the final impact on the design can be judged. But on a PC, you can save time and money *before* you prepare final copy."

Ores adds, "Desktop publishing is enabling small design firms to take on more work at more competitive prices, while larger companies are hiring designers with these new computer skills."

Pratt Institute is offering several ten-session "Desktop Publishing" courses. On Thursdays, Ores (who does not indulge in computer gobbledygook) will teach an introductory class on the Macintosh. It's relatively easy to learn for anyone with a basic understanding of layout and design. Previous computer experience is *not* necessary. An intermediate Macintosh class will meet on Mondays. And on Wednesdays, the offering will be desktop publishing in an IBM PC environment.

Classes will begin the week of October 5 and meet from 6:30 to 9:30 P.M.

Fee: $300, plus a $10 registration fee. M.C., V. Register in person, by phone, or by mail through the first day of class.

Pratt Institute, the Manhattan Center, 295 Lafayette Street, second floor, New York, New York 10012; 925-8481.

NEAT IDEAS

"CLUTTERERS ARE VERY INTERESTING people," says Daralee Schulman, a stress-and-time-management consultant. "But they think organizing takes time, so they just keep all their stuff in piles"—or lying

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around in chaos, or crammed into closets. In postage-stamp-size apartments, stacks of *Playbills* and brown paper bags, unused waffle irons, and wedding gowns (plus trains) from defunct marriages can cost you half your living space.

Schulman offers expert advice on how to avoid and clean up interior jumbles in her "Letting Go of Clutter" course. "Remember," she points out, "you're bringing mail, newspapers, and groceries into your home just about every day, so be scrupulous about anything *else* you take in. Make your decision *before* you reach the door."

She stresses the importance of workable systems—like filing all your papers, and putting your clothes on hangers or in the hamper *whenever* you take them off. If a mess occurs, she offers advice on how to trick yourself into cleaning it up.

Schulman encourages her students to understand the reasons for their clutter, which include: "the nagging feeling that if you throw something out, you'll need it two minutes later"; disorganized parents; overly organized parents; the need to be surrounded by material goods; the inability to make decisions about what to throw out; or, heaven forbid, using a messy apartment as an excuse for not inviting others over and forming meaningful relationships.

This course sounds like the home-interiors version of Alcoholics Anonymous. In fact, there's a "Clutter Follow-Up Group," "to keep them going." Schulman admits she herself is a clutterer at heart: "The propensity is always there."

One class will meet on Sunday, October 18, from 11 A.M. to 2 P.M., another on two Mondays, November 2 and 9, from 6 to 7:30 P.M. The follow-up group will meet on Sunday, December 6, from 11:30 A.M. to 1:30 P.M.

Fee: $35 (members $25); $28 for the follow-up group (members $20). M.C., V. Register in person, by phone (751-3335 or 308-5673), or by mail through the first day of class.

YWCA of the City of New York, 610 Lexington Avenue, at 53rd Street, New York, New York 10022; 735-9755.

MONEY BUSINESS

ALBERT PARKER, A SENIOR ACcount executive at Josephthal & Company, in Brooklyn Heights, has developed his own personal ladder of financial risk. On the bottom rung are savings accounts and Treasury bills. On the next rung: corporate bonds and blue-chip stocks. Somewhat riskier are initial public offerings, followed by wildly swinging options. "But the biggest gamble of all," says Parker, "are loans to one's children."

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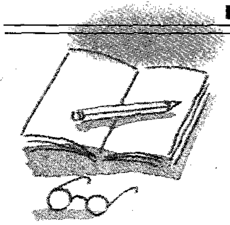


SWEET TALK: *Students will make "Deluxe Desserts" ranging from French pastries to pound cake.*

he says. "The allusion is to *Lear*."

"Securities and Investing," his eight-session course, is aimed at the nonprofessional investor who can't afford to take financial risks. "This isn't a get-rich-quick-and-easy class," explains Parker, who used to teach in the public-school system and retains a down-to-earth, avuncular attitude.

He'll explain how to read the financial pages and prospectuses, how to recognize jargon ("the enemy of the investor"), and how—cautiously—to develop a strong portfolio.

Students are encouraged to be cynical and suspicious and to invest strictly according to their income, savings, and age. "A young person should consider ways of investing his extra cash in instruments that won't add to his tax burden. But for someone older, on Social Security, it could pay to go for taxable investments with high interest rates."

Ripeness evidently *may* be all.

Classes will meet on Wednesdays from 7 to 9 P.M. starting September 30.

Fee: $70, plus a $10 registration fee. No credit cards. Register in person or by mail August 31 through September 27.

Brooklyn College, Adult and Community Education, 1212 Boylan Hall, Bedford Avenue and Campus Road, Brooklyn, New York 11210; (718) 780-4141.

AUTO SUGGESTIONS

NOT LONG AGO, WHEN A CAR broke down on the St. John's University campus, maintenance sent a repairwoman. She immediately located the problem—a dirty set of points, which she cleaned deftly, working away in her mink coat and high heels.

Our well-dressed heroine wasn't, in fact, on the university's maintenance staff. She was taking the "Automotive Skills" course, which happened to be meeting that evening. It is taught by Joseph Hanser, who also teaches physics and math at the Loyola School in Manhattan and whose greatest accomplishment, he says, was restoring a '66 Rolls.

Most of the students in Hanser's St. John's course are women who are at mechanical loose ends, totally ignorant of the workings of a car. "We teach them the systems that control the different parts of a car," Hanser says. "If it stops running, there are only a couple of explanations—you're not getting gas, or you're not getting ignition." He explains general maintenance too: brake and transmission fluid, oil and coolant, belts and hoses, tire and headlight changing, and protecting the finish. Hanser is also prepared to discuss consumer issues: how to buy a car, imported versus American, new versus used.

Classes will meet on ten Wednesdays from 6:30 to 8 P.M. starting September 30.

Fee: $60. No credit cards. Register in person August 15 through September 19 or by mail postmarked by September 11.

St. John's University, School of Continuing Education, Grand Central and Utopia Parkways, Jamaica, New York 11439; (718) 990-6750.

JUST DESSERTS

FOR ALMOST 40 YEARS, LEONARD'S Bake Shop was a Yorkville institution. "Streisand came to us," recalls Karl Mex, Leonard's *Konditor* (or cake decorator-cum-pastry chef). "So did the movie stars and presidents . . . and George Steinbrenner." When a triple rent hike also arrived in late 1985, Leonard's was forced to close, and Mex, who'd started baking in East Germany after the war, was out of a job. But now he's teaching baking skills at the New York City Technical College.

This fall's course: "Deluxe Desserts." Obviously a perfectionist, Mex expounds on one concept in each of the six sessions. First: cream puffs, "and when you make cream puffs, you may just as well make eclairs too." Agreed. Lesson two: miniature French pastries with marzipan hats. Then come Vienna chocolate-cream rolls, apple pie, a Louisiana mocha-walnut torte, and, in the final class, pound cake done the old-fashioned way, with equal weights of flour, butter, sugar, and eggs.

Pound cake and apple pie in a deluxe-dessert class? Mex shows equal respect for plain and fancy. Classes are held in a professional kitchen. Everyone wears a lab coat and a chef's hat.

"Deluxe Desserts" will meet on Mondays from 6 to 9 P.M. starting September 21, "but we never finish on time," warns Mex.

Fee: $150, plus a $10 registration fee and $25 for materials. M.C., V. Register in person Monday through Thursday (at the Brooklyn campus only), by phone, or by mail through the first day of class.

New York City Technical College, Division of Continuing Education, 250 Jay Street, Room M313, Brooklyn, New York 11201; (718) 643-5570/5573.

PEACHES AND CREAM

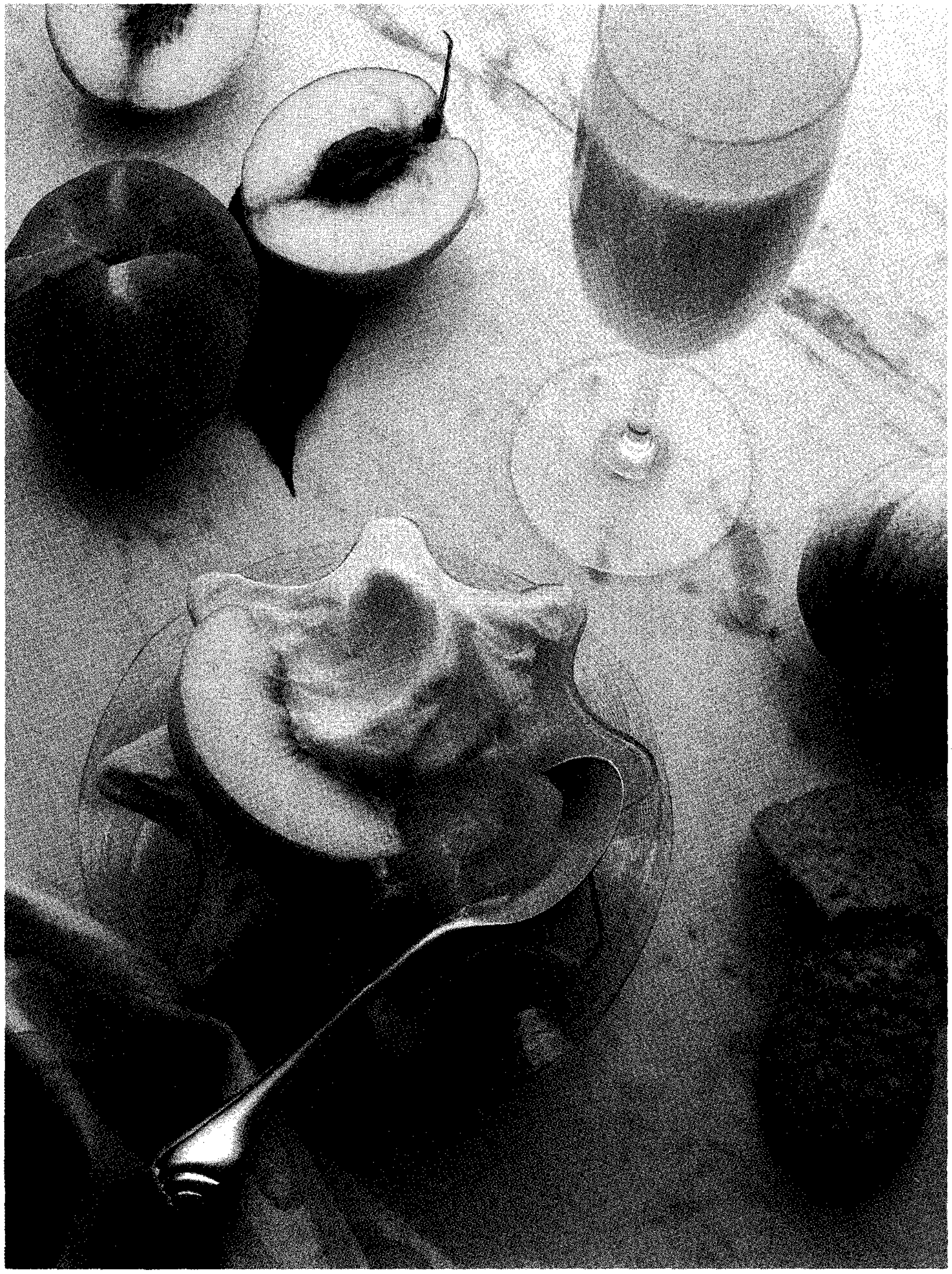


Illustration by John Parks. Bowl and stand, James II Galleries; spoon, Bergdorf Goodman; *glass,* Baccarat; *napkin,* Frank McIntosh at Henri Bendel.

FOOD NEWS
BICE

BICE (7 EAST 54th Street), New York's latest restaurant of the moment, celebrates the peach season in a big way. "The peach is the most beautiful fruit in the world," says Lillo de Domenico, Bice's gelato master.

Say *ciao* to his beautiful twosome: slushy and intense peach granita (cremolate di pesche) eaten with silken vanilla ice cream (crema gelato della Bice). And toast the summer with a frosty Bice Bellini: three parts bubbly to one part peach granita. The ripe peach has endless possibilities.

"I am not a poet," says de Domenico, "but I am poetic when it comes to peaches and gelato."

—BARBARA COSTIKYAN

LILLO DE DOMENICO'S DOUBLE DOLCE

Cremolate di Pesche:

6	**ripe medium peaches, peeled and quartered**
1	**cup sugar**
Juice of 1 lemon	

In container of a food processor, purée peaches, sugar, and lemon juice with 3 cups water. Pour into an ice-cream machine, and process. Serve immediately, or freeze in a plastic container. If you do not have an ice-cream machine, freeze mixture and beat with an eggbeater every 10 minutes until thick. Makes 1 quart.

Crema Gelato Della Bice:

1	**quart milk**
1	**cup heavy cream**
10	**egg yolks**
1⅓	**cups sugar**
1	**teaspoon ground vanilla (optional)**

Beat together all ingredients until smooth; pour into an ice-cream machine, and process. Serve immediately, or freeze for up to 6 hours. Makes 1 to 1½ quarts.

STYLIST: GILLIAN DUFFY

PHOTOGRAPH BY JERRY SIMPSON

BEST BETS

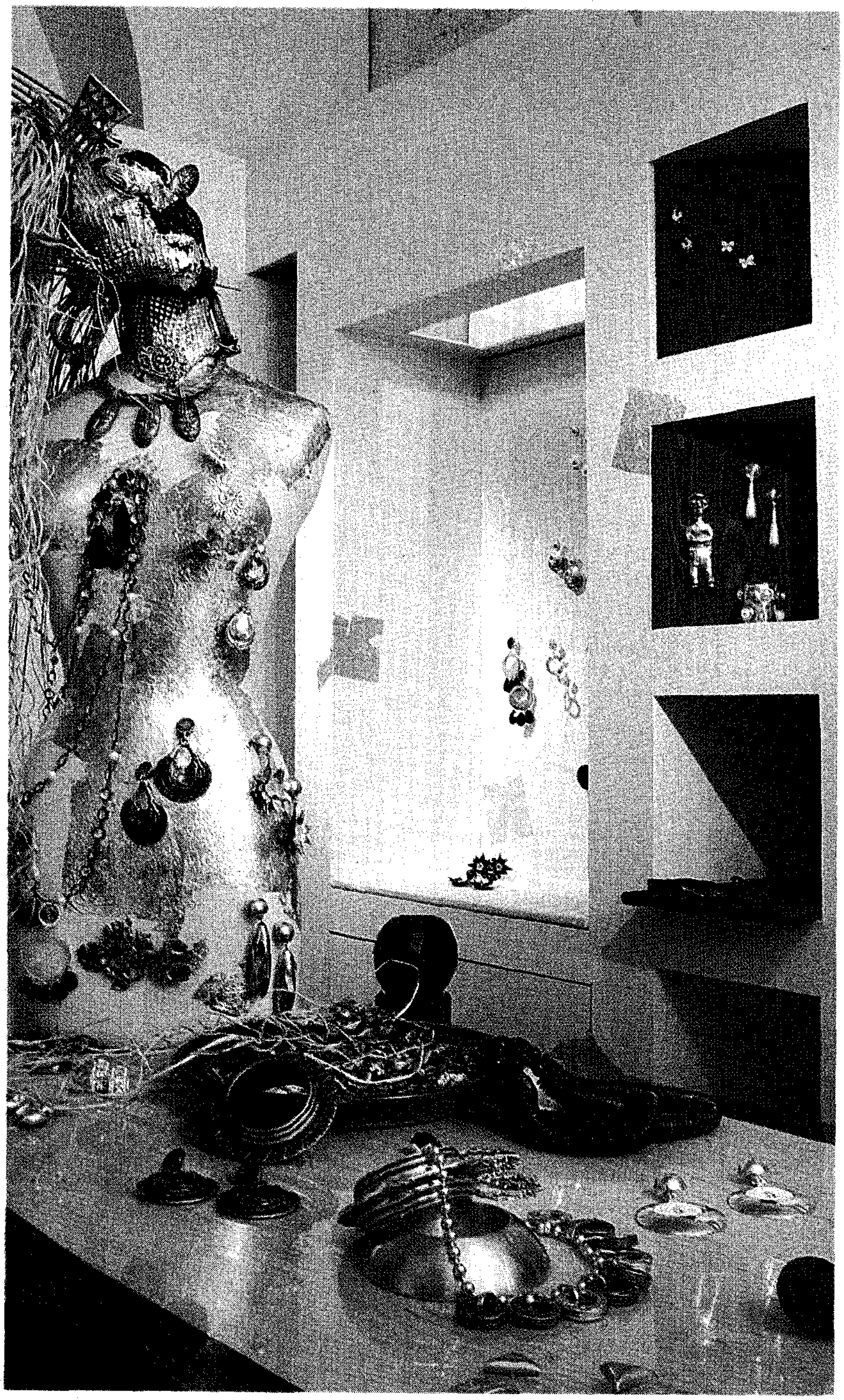
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Lovely Pita

With a name like What's Cookin' on 41st Street, you'd think this take-out place would specialize in buns, burgers, and home fries. Wrong—it makes sensuous Middle Eastern dishes scented with mint, lemon, and garlic. The baba ghannouj is beautiful, the hummus like silk, and there's tabbouleh, lentil salad, stuffed pepper, orzo, bourekia, and a mighty Tunisian sandwich called casse krout—fried pita stuffed with black olive, tuna, egg, potato, and tomato (marvelous and messy to eat). From the charcoal grill: shashliks, kabobs, and the white-fleshed St. Peter's fish from the Sea of Galilee, lightly dressed in oil and lemon. Yet the owners, the wise Ben-Meyer family (of Moroccan heritage), know our fickle tastes, and they offer familiar sandwiches like Brie, turkey, pâté, or ham on baguettes. And bagels. And freshly squeezed juices every morning. (No dish costs more than $6.25; free delivery for orders over $4.) —**Barbara Costikyan**

WHAT'S COOKIN' ON 41ST STREET/*5 East 41st Street/490-0340*



Puttin' On the Glitz

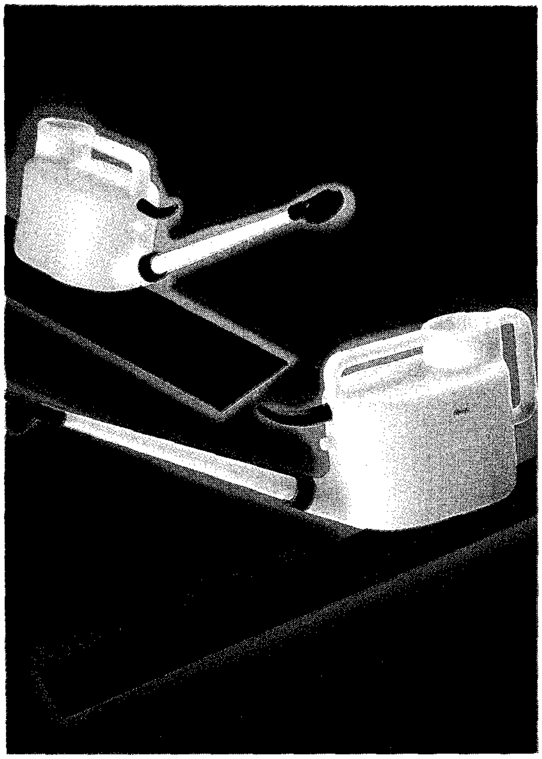
The old Bendel's crowd keeps popping up all over town. Yelena Dieterichs and Craig Payton, the store's directors of visual planning (that's window and interior displays), left last October when The Limited took over. Now, along with jewelry manufacturer Alexandre Benharroche, they have reappeared as owners of Glitz Blitz, a tiny shop filled with stunning displays and delicious French costume jewelry. Art Deco paste earrings and brooches from vintage molds hang from birdcages and wire torsos. Nooks contain such original designs as giant yet delicate floral pins and enormous pleated patent-leather triangle earrings. For fall, there'll be suede cuff bracelets and earrings in forest greens and rich magentas—and oversize watches (from $25 for earrings to $200 for a rhinestone-and-crystal necklace). Although new to SoHo, the partners should feel right at home: They've created a small store that would be a perfect fit on Bendel's Street of Shops.

GLITZ BLITZ/*72 Thompson Street/966-1710*

Photographs: left, Rita Maas; right, Dan Cornish/ESTO.

Turn Haute

It's no secret that the Gap is a great source for all-American sportswear—signature faded jeans, classic polos, and buffalo-plaid flannel shirts. But with its new snap-front cropped cotton jacket, it's added a soupçon of couture. So throw this shorty over bare shoulders on cool summer nights, and then load on the pearls and let it double as a suit jacket come fall ($36; black, heather, red, and white too).
THE GAP/*All locations*



A Can for All Seasons

Since this summer's cocktail chatter is more likely to center on the state of one's delphiniums and radicchio than on the state of the world, it's nice to know that MOMA's Museum Store has state-of-the-art watering cans. Imported from Australia and made of high-impact plastic by Décor, they have a special spout for watering hanging flowerpots, a "rose" sprinkling head for delicate plants, a long precision nozzle for ordinary watery chores, and lugs for holding the various attachments. The three-liter can is $13; the five-liter one, $19.50; in white only.
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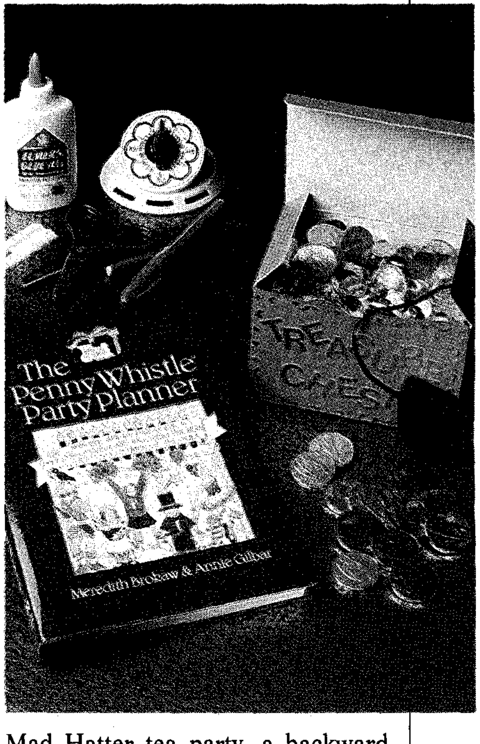
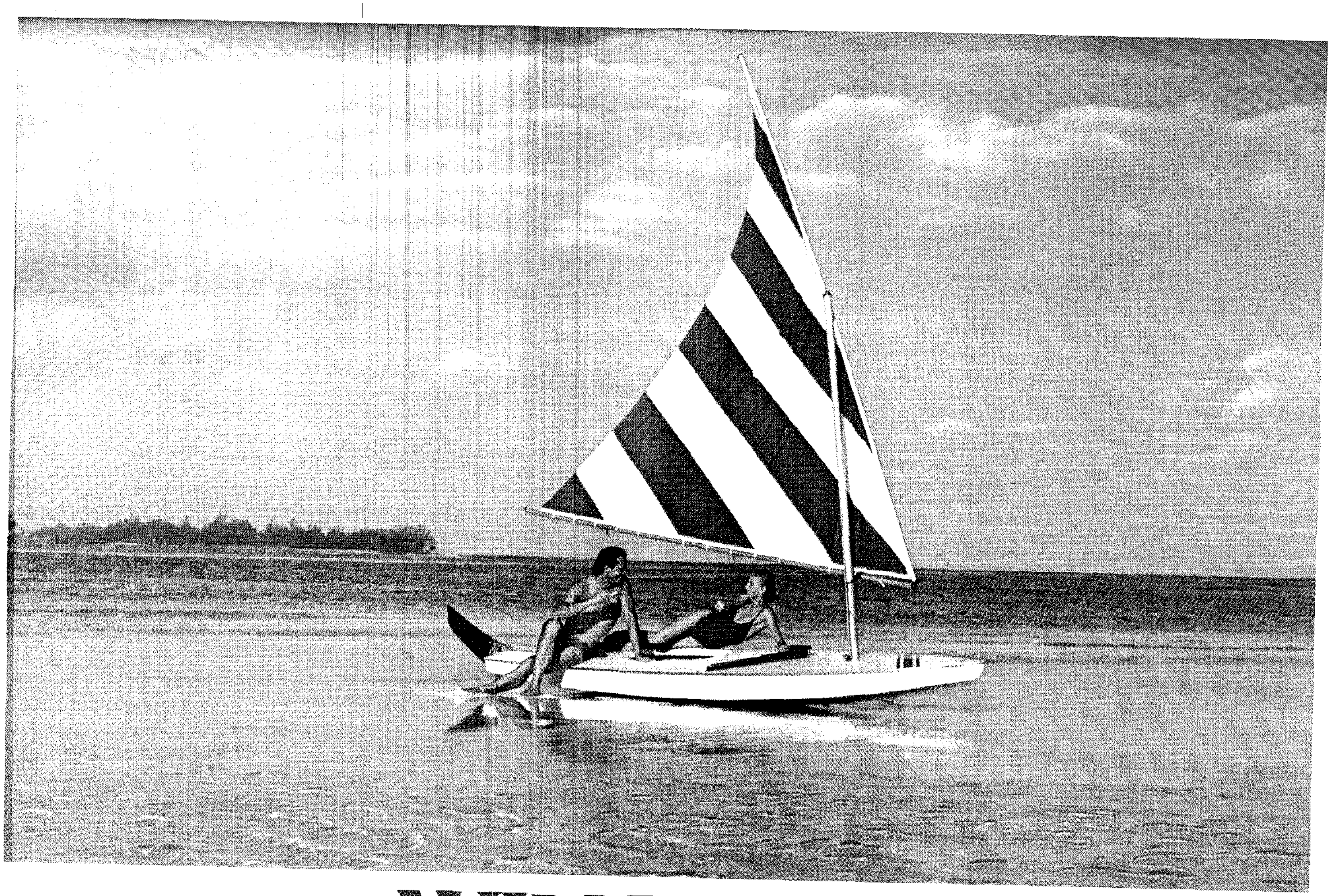
Bash Decisions

"A birthday is the most important event in a youngster's life—it's a child's very own New Year," says Meredith Brokaw. To help parents plan a fitting celebration for this momentous day, Brokaw (along with Annie Gilbar) has written *The Penny Whistle Party Planner*. Since Brokaw and Gilbar know a thing or two about parties—both are mothers, and Brokaw is an ex-schoolteacher, as well as the owner of the book's namesake, Penny Whistle Toys—their guide is filled with imaginative ideas and practical methods for pulling them off. For each theme-related party there's a step-by-step guide, a delightful invitation (parents can come up with their own or photocopy illustrator Jill Weber's), creative (yet simple) recommendations for decorations, a list of games, a menu, and suggestions for favors. So parents and youngsters can take their pick—from a pirates bash to a Mad Hatter tea party, a backward fête to a western roundup—and come up with a very special day.


The Penny Whistle Party Planner
Meredith Brokaw & Annie Gilbar
TREASURE CHEST

THE PENNY WHISTLE PARTY PLANNER/Weidenfeld & Nicolson/Hardcover, $19.95; paper, $12.95/The Corner Bookstore (1313 Madison Avenue, at 93rd Street, 831-3554), Doubleday BookShops (724 Fifth Avenue, near 57th Street, 397-0550), and Penny Whistle Toys (1283 Madison Avenue, near 91st Street, 369-3868; 448 Columbus Avenue, near 81st Street, 873-9090; and 132 Spring Street, 925-2088)

Photographs: top, Brian Davis; bottom, Yutaka Kawachi; right, Larry Bercow.



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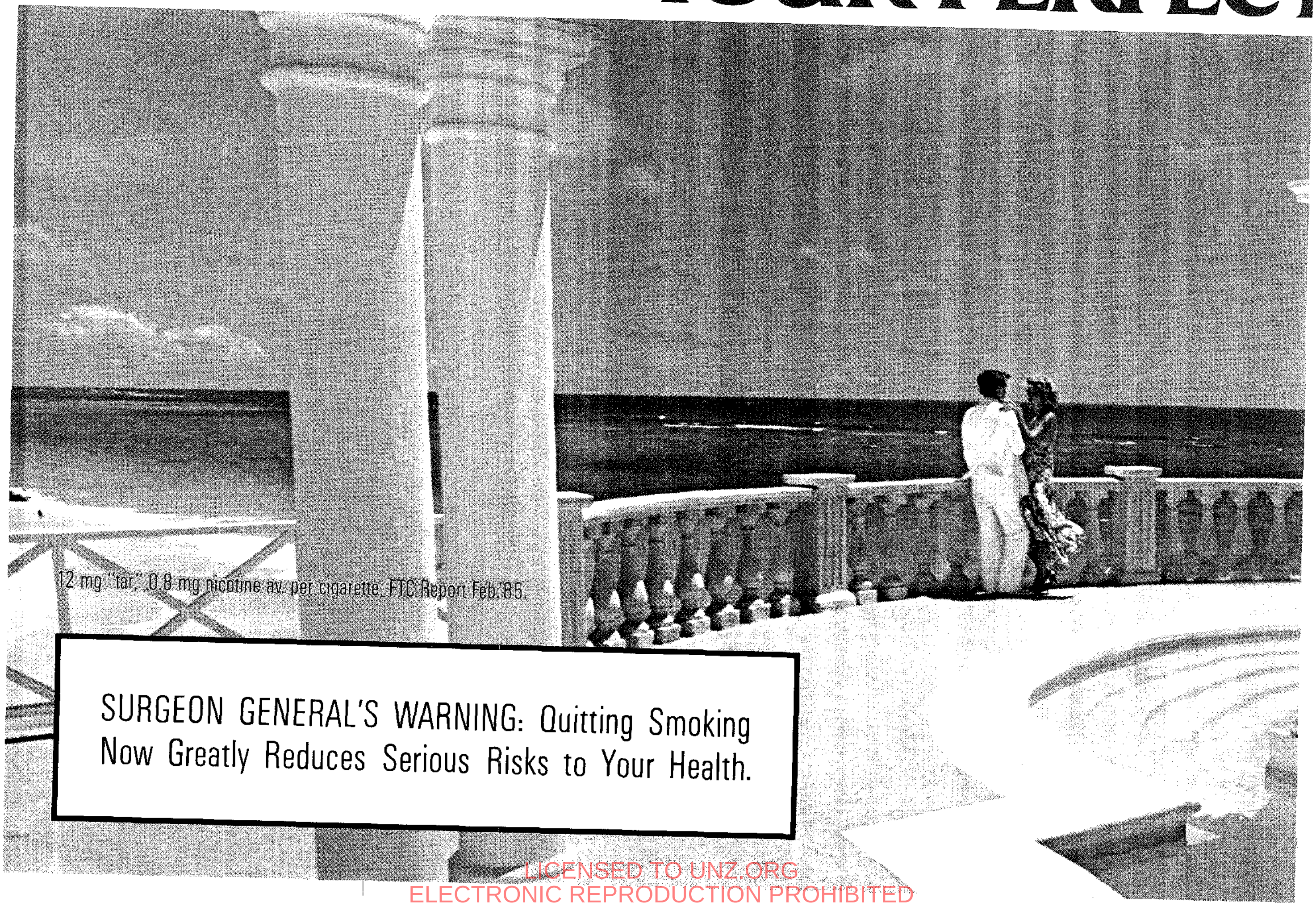

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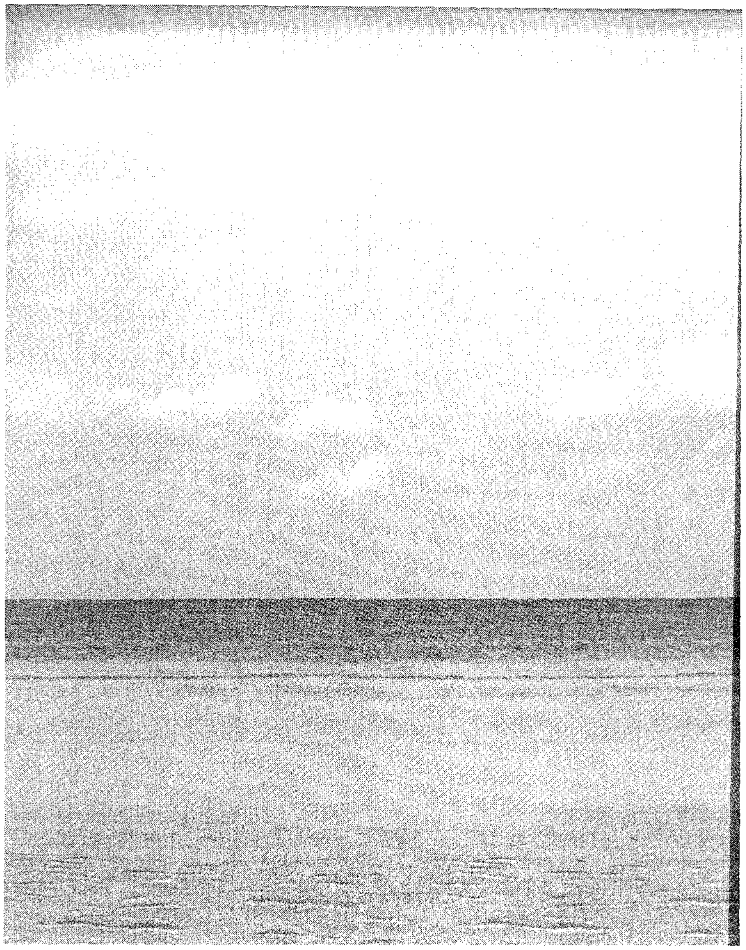

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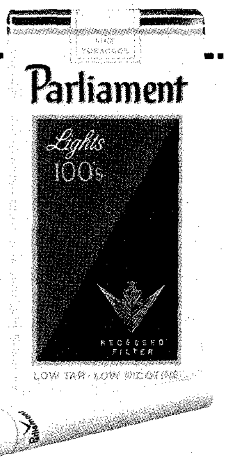

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Movies/David Denby

CAPITAL ENTERTAINMENT

"...The plot of *No Way Out* is synthetic and lurid, but the scandal-rag assumptions about how people behave make it enjoyable..."

LIFE OF THE PARTY: *Kevin Costner and Sean Young in the political thriller.*

ROGER DONALDSON'S **No Way Out,** A thriller about sex and power in Washington, D.C., keeps carrying the audience along just beyond the edge of its expectations. Right at the beginning, at the president's second Inaugural Ball, Tom Farrell (Kevin Costner), a lieutenant commander in the Navy, picks up a luscious party girl named Susan Atwell (Sean Young), and the two strangers have sex so quickly—starting out in the back of a stretch limousine—it could make viewers a bit giddy. Not that there's anything unbelievable about the scene: Farrell, hoping to meet Secretary of Defense David Brice (Gene Hackman) at the party, has just been brushed off by the busy man, and Susan, bored, and rapidly getting sloshed, is starting to make ugly remarks. They are both irritated and dissatisfied, ready for adventure.

The episode is funny rather than crude because the two actors are happily conscious of misbehaving, a flex of awareness that brings us close to them and turns the encounter into a shared joke. Costner widens his eyes just enough to show us that the commander, a cool customer, is startled by his sudden good fortune. As the straight-arrow Eliot Ness in *The Untouchables,* Costner gave a competent but overdeliberate performance, so it's fun to see him playing a man with some appetite and wildness in him. Very lean, he looks good in Navy whites, and he has an unpredictable quality, a hint of boyish desires that makes him cocky in the Steve McQueen mold.

Sean Young was an android in *Blade Runner,* and she wore a tube up her nose—a nose telephone, it seemed—in *Dune.* It's hard to be sensual and abandoned in futuristic movies, but in *No Way Out,* giving up her panties with amazing alacrity in the limousine, Young is goggle-eyed with excitement, rather like a teenage girl; the naughtiness of sex with a stranger is part of the turn-on for her Susan, and she's amused by her own breathlessness. Young has a brief time onscreen, but she makes the most of it. When Susan and Farrell end up at the apartment of a friend of Susan's, another party girl, and ask her to leave so they can use the bed, Young steps inside and, with the hallway door still open, slips out of her furs, naked. She turns around to laugh at Costner, and the laugh seals the joking compact with the audience. Fast-lane happy sex like this is a fantasy (and has become even more of a fantasy in 1987); when filmmakers use it, they might as well make it a comedy of lawlessness that everyone can enjoy.

Susan is a smart, self-aware Washington bad girl, a courtesan who entertains herself as well as her lovers, and screenwriter Robert Garland reveals enough of her wit to allow us to understand why men find her more tantalizing than other good-looking, easily available women. Susan, it turns out, is Secretary Brice's mistress. When Farrell, benefiting from a connection with the secretary's general counsel, Scott Pritchard (Will Patton), gets a job in his office, he realizes he's sharing the boss's girl.

The plot of *No Way Out* is synthetic and lurid, but the scandal-rag assumptions about how people behave are what make the movie enjoyable. And Gene Hackman, the only flawless American actor, gives Brice some soul. The middle-aged official has become a sexual obsessive: His visits to Susan have become more a necessity than a divertissement. Hackman makes his driven need touching and guilty. When Brice discovers Susan is seeing someone else, he murders her in a jealous rage. Panicking, he allows his aide, Pritchard, to blame the crime on the man Brice saw leaving as he entered Susan's house. They decide to pretend that this stranger is "Yuri," a much rumored but probably nonexistent Soviet mole in the Defense Department. Actually, the man leaving was Farrell, so when Pritchard hands him the job of conducting the investigation, Farrell is in effect investigating himself.

No Way Out was freely adapted from the same Kenneth Fearing novel that inspired *The Big Clock,* a glossy murder thriller of 1947 set in the magazine-publishing world. The movie almost certainly draws as well on *Seven Days in May* (1964), which had a similar Washington-corridors-of-power milieu and the same setup of two men sharing one woman. *Seven Days in May* was a liberal thriller with constitutional lessons at the end. But the men who made *No Way Out* clearly have no interest in politics; they aren't serious or high-minded. This movie was concocted for excitement.

Born in Australia but trained in New Zealand, Roger Donaldson has made, among other pictures, the underrated adventure film *The Bounty* and *Marie,* an anti-corruption drama. *Marie* suffered from script problems, but Donaldson, as

Photograph by Gemma Lamana-Wills.

far as I can recall, has never directed a dull scene. His camera is active, though I can think of nothing especially personal in his use of it. So the pleasure one feels in his work comes from the dramatic interest of the situations he creates and the warmth of the performances. I spell out these plain virtues because an unspectacular directing talent is apt to be overlooked. Donaldson brings a nervous intensity to the surface of whatever he does, and he's wonderfully competent in such lost arts as characterization, gesture, pace, and suspense. Watching *No Way Out,* one gets happily absorbed in the convolutions of the plot—the kind of movie experience that is supremely relaxing.

Casually, in the midst of their story, Garland and Donaldson give us a highly entertaining essay on the manners of the powerful. Gene Hackman, for instance, turns the secretary into an abrupt man who measures out his attention in tiny doses of impatience. With his Brice, power takes the form of cutting other people off in mid-sentence. Brice is softer in his treatment of his henchman, Pritchard, whom he values for his devotion and efficiency, but there's an underlying contempt in his manner that may be provoked by Pritchard's very selflessness; and Pritchard in turn, exercising the smug skills of the indispensable aide, flatters and bullies the great man.

Pritchard becomes the motor of the story. Will Patton, unfortunately, is a major casting mistake. This New York theater actor, who has a compact body and blond hair, the unctuous beaming smile of a guardian of power, and a tight, high voice that suggests an unappeasable anxiety, does bring off effectively loathsome moments. But if the filmmakers were looking for a John Dean type, I wish they had cast the beautifully disciplined Ed Harris. Patton acts too much, making creepy faces at people, telegraphing to the world that he's an evil plotter. His Pritchard, a homosexual in love with his boss, uses blackmail and hired killers to protect Brice in the wake of the murder. Given the recent goings-on in Washington, what happens in this movie is not as incredible as it might have seemed a few years ago, but Patton is too ghoulish to inspire even a modicum of confidence in the people around him.

No Way Out spins through increasingly wild twists and turns, and ends with a startling reversal that lands in the middle of the moviegoer's happy mood like a vial of acid. The producers have implored critics not to reveal—not even to hint at—the surprise ending, and I will honor their request, but I want to register my protest against it nonetheless. What the audience is given at the end is not so much a logical or necessary fulfillment of the story as an act of aggression against everyone watching it. Still, *No Way Out* is a lot of fun.

Stakeout, A GIMMICKY COMEDY-THRILLER directed by John Badham, is also entertaining, though some of the laughs and scares come cheaply. Richard Dreyfuss and Emilio Estevez play bantering Seattle cops—buddies—who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to put a bug in the woman's phone, he falls in love with the slender, dark-haired beauty (Madeleine Stowe). The movie is fun because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something will go horribly wrong. We feel for both of them. Some of the badgering jokes between the men are mechanically written, and the violence is rather grueling, but Badham gets high marks for creating the first good chase of the summer. ■

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Theater/John Simon

WHERE THE MILD THINGS ARE

"...Modest pleasure may be derived from *Two Gentlemen of Verona* by murmuring to oneself, 'At least it's not Peter Sellars'..."

CAST IMPERFECT: *Much of the acting on the Delacorte stage is less than stellar.*

SWEET ARE THE USES OF MEDIOCRITY! JOE Papp's inoffensive production of **Two Gentlemen of Verona** scores points merely for not having been directed by the likes of Peter Sellars. That is the current state of Shakespearean production, not only in Central Park but everywhere else as well: If you can sit through the thing without gritting your teeth, you're tempted to kiss its feet.

Stuart Vaughan was the artistic director of the New York Shakespeare Festival's first four seasons—starting, in fact, with this very play in 1957—and has directed for Papp off and on since. My reaction to his work was, at best, indifferent: He seemed to be a *routinier* who could be counted on muddling through without (in Robert Brustein's phrase about him) "any striking interpretive blunders." Nothing else about his work was striking, either; now, two or three decades later, this has become almost a major virtue. We live in an age when directorial careers are made by striking the gong of blunder as often and as loudly as possible. Thus Vaughan's *Gentlemen,* which, except for some cutting, takes no real liberties with the text or anything else, seems to deserve a laurel wreath pressed on its unimaginative brow.

For the thousandth—and equally useless—time: Imaginativeness does not consist of making changes for changes' sake. Vaughan indulges in some harmless cutenesses: a fairly elaborate and somewhat arcane piece of dumb play to get things started; after intermission, a courtly game of blindman's buff. (Why does blindman's buff seem like the hoariest piece of directorial trimming in a Shakespearean play? Perhaps because it is.) In general, though, there is no attempt to rewrite the play, and if a bevy of wood nymphs dances on with tall rosebushes to set a forest scene and, at scene's end, dances the bushes off again, the effect is charmingly farcical.

But farcical, too, and not always charmingly so, is the entire concept. Not to beat about those or any other bushes, *Two Gentlemen of Verona* is a feeble piece to begin with, interesting, first, as a compendium of characters and themes Shakespeare was to develop and perfect later and, second, as a possible insight into how the young poet rated friendship and love at that point. But I do not think it behooves the director to turn the whole play into farce, even if that is the easiest way to sell it to today's audience. Personally, I find it distasteful to have Valentine and Proteus, in their reconciliation scene, treat Silvia, the object of their love or lust, first as a rag doll, then as a rug. True, no less an academic than Francis Fergusson praised Vaughan's 1957 production because "the audience laughed ... from beginning to end," but, 30 years later, I would be thankful for a little wistfulness, a dash of—even immature—poetry.

Only three parts seem to me truly well acted, none of them a lead, though one of them sometimes enters or exits on one: Roxanne, the mutt from *Annie,* who plays Crab, the dog, superlatively. No less fine is Dylan Baker as Launce, Crab's master, a clown with a soul (unlike his opposite number, Speed, at least as John Pankow hams him up), whose antics have bittersweet heft to them. And Becky Gelke is both airy and tart as the waiting woman Lucetta—far more assured than Elizabeth McGovern as her mistress, Julia. Miss McGovern seems never to have been graduated from that high school she graced in *Ordinary People,* and the only increment of her histrionic repertoire is the chronic flurry of her hands and flutter of her arms. I am hard put to say whether she is practicing to milk a cow, miming a blind woman in a labyrinth, or merely trying to sign her lines for those fortunate enough to be deaf to the jangling of her subdeb voice. As Silvia, Deborah Rush (who can be very funny in contemporary farce) gives us a blonde bimbo left hanging on the vine, and justly touchy, indeed acrimonious, about it.

As Valentine, James M. Goodwin displays spirit but also a lisp on terminal sibilants and, like the rest of the principals, a lack of period sense. Thomas Gibson, the least protean of actors, once again looks and acts like a beach bum surfing along the surface of his pentameters looking for the Big One. He also sings Lee Hoiby's paltry setting of "Who Is Silvia?" pulingly. (The rest of Hoiby's score is amiable.) Among the pallid supporting characters, only Jerry Mayer's southern-accented Host stands out like a leprous thumb.

On Vaughan's instructions, Bob Shaw offers a spindly unit set that looks like the aviary in a provincial zoo, but Lindsay W. Davis's Cavalier-era costumes are piquant and playful. A modest pleasure may be derived from the evening by murmuring to oneself from time to time, "At least it's not Peter Sellars!" ■

Photograph by Martha Swope.

Books/Rhoda Koenig

HARD-BALL

"...Wilfrid Sheed is clearly having fun in *The Boys of Winter,* a novel of greed, lust, and envy among the literary set..."

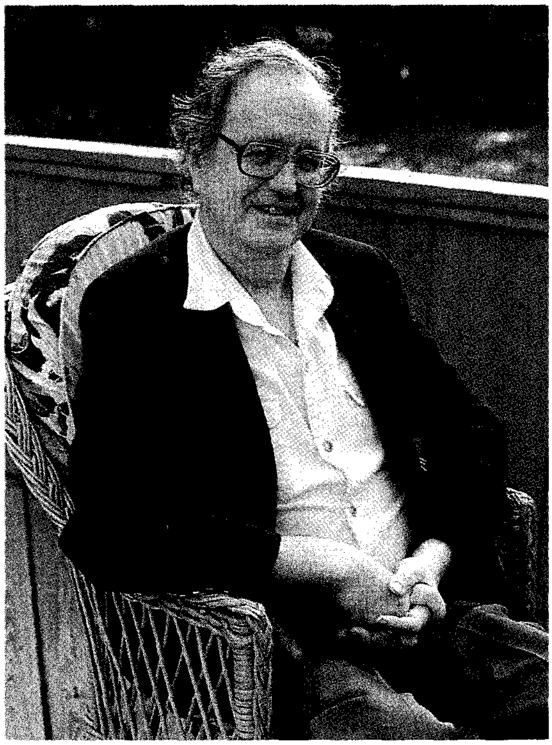
The Boys of Winter, *by Wilfrid Sheed. Alfred A. Knopf; 280 pages; $16.95.*

"THE NICEST BITTER MAN I KNOW" IS how Wilfrid Sheed was once described to me by a mutual friend (if Dickens is okay with you; "a friend we have in common" if you get nervous around John Simon). For *The Boys of Winter* Sheed has put away the fairy dust he wafted over the images of his sainted parents in *Frank and Maisie,* and he is no longer crouching at the hem of Clare Boothe Luce. This is a return to the Wilfrid Sheed we know and love, the wise and dirty-minded old man in the corner who has seen greed, petulance, self-delusion, erotomania, and *Schadenfreude* plaguing the best and second-best minds of his generation. He's not surprised by any of it, but he finds it pretty funny.

Out in Nether Hampton, where the early pumpkins blow, a cast of fictional characters gather at Jimmy's bar to rub egos together while waiting for the softball season. They are the novelists in the stable of Jonathan Oglethorpe, the Scottish-Presbyterian publisher who spends a lot of time on Long Island grooming and currying them and breaking up the bigger fights. Waldo Spinks, the two- and ham-fisted writer hanging on by his thumbs to the big money, has produced nothing to equal his early war novel and measures out his life in bar tabs. Billy van Dyne, the unsalable quality writer, takes it like a man when Oglethorpe turns down his latest book: "He shuts his eyes. They are probably filling up with a hate that he can't afford to show.... When he opens them, it is with a warm smile that seems to say, 'Would you like to sleep with my wife?' "

The question isn't entirely theoretical, as Jonathan has had his eye, if not much else, on Nikki van Dyne for some time. Nikki is visually pleasing, but mentally negligible. Sadly perusing a ditzy note she has sent him, he concludes, "If ever a woman needed her body with her at all times, it is Nikki." The rest of Oglethorpe's list is Cecily Woodruff, a somewhat masculine romance novelist ("She must still be the only woman out here I don't want to lay. Mainly because I've read her books, and I just couldn't bear anyone thinking those utterly beautiful thoughts while we were on the job"), and Ferris Fender, a very masculine gay southern novelist who worries that he is becoming artificial ("If your stuff ever stops sounding artificial," thinks Jonathan, "you won't sell any copies at all").

The ego friction reaches the combustion point when a contingent of Hollywood types muscle in on the best table at Jimmy's and, worse, form a rival softball team. The writers' hostility is tempered by the knowledge that the Hollywooders hold the magic gold of options in their fluffy paws. Even Jonathan keeps his already "stealthy venom" further in check.


WORD WARRIOR: *Wilfrid Sheed on his home turf.*

Sheed manages a laid-back blend of cynicism and ruefulness that also allows for some genuine sadness. Jonathan has a son, but all his attempts to love the boy only plunge him into stuttering, Presbyterian embarrassment. "Alan looks at me almost tenderly. I'd really like to help you, but you see how hopeless it all is, don't you, Dad? He has of course read all my thoughts, which saves time. Our understanding of each other has weathered every horror, even the loss of love. We would have made wonderful friends."

The rather gory climax, savoring more of Norman Mailer's Provincetown than Wilfrid Sheed's potato patch, strains credibility, not to mention tone, and the novel-within-a-novel aspect is as tiresome as these things usually are. But Sheed is clearly having fun in this book, and if you have to be a bit of a curmudgeon yourself to enjoy it, you'd be a much bigger one if you didn't. Go ahead. Get some sand on it.

In brief: The Pearlkillers (SIMON and Schuster; 215 pages; $15.95) is a collection of four novellas by an American woman living in England, Rachel Ingalls (not Wilder, but quirkier). Her artless stories are about stick-figure people—wooden dolls, but dolls that have a secret midnight life at the bottom of the box when the lights are out. "Third Time Lucky" is about the macabre honeymoon of Lily, twice a Vietnam widow. "Of course people felt sorry for you.... They tried to cheer you up and yet they wanted you to be suffering the correct amount for the occasion, otherwise they got nervous: there might be some extra grief around that wasn't being taken care of." She marries the unexceptional Don because he promises to take her to Egypt, whose panthers and mummies and hawks have always mesmerized her. Once there, they suffer the collisions of their temperaments with each other and with the whims of ancient gods. Carla, of "Inheritance," is a pearlkiller—her skin produces a chemical that shrivels pearls. She finds a boyfriend who takes her to a South American village where the workers are kept in line by the silent threat of a pool of piranha-like fish. "Everyone would miss the pool if we decided to get rid of it. And the people who'd miss it most of all are the ones who are the most afraid of getting thrown into it." Only half against her will, Carla is initiated into the local ways of ceremony and death. These stories skim the surface of the unsettling with a light touch but a lasting wave. ■

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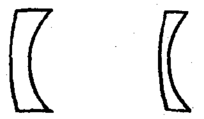

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BY LEONORE FLEISCHER

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BALDUCCI'S OUTLET

BALDUCCI'S OUTLET SHOP IS HAVING A big sale. Recently available: 4-oz. tin of Fortnum & Mason English breakfast tea, here $2.85; "Balducci" umbrella, here $5; 12-oz. jar Blanchard & Blanchard Farmhouse marinade, here $2; Italian fruit plates, here four for $12; Principessa 18/10 stainless-steel 6-cup coffee-maker, here $24; Limoges candy box, here $20; black Faema 12-cup espresso-cappuccino-maker, milk steamer, coffee grinder, and tray set, here $350; paper piñata, here $1. Cash only; all sales final. *Balducci's Warehouse Outlet, 332 East 11th St. (533-9772); Mon.-Fri. 9:30 a.m.-4:30 p.m. and Sat. 10 a.m.-4 p.m.; through 8/29.*

TODAY'S DESIGN

HIGH-STYLE FURNITURE IS ON SALE HERE. Floor samples: white leather chaise, was $3,600, now $2,000; gray-granite dining table (seats six), was $1,500, now $750. In stock: silver or black Eco table lamps, were $250, now $175; Mikado standing two-light halogen lamps, were $700, now $500; Tia metal chairs, were $250 each, now $175; Philippe Starck bronze Tippy Jackson tables, were $750, now $475; Halley's comet-shaped occasional tables, were $450, now $250. Delivery additional. M.C., V., checks accepted; all sales final. *Spatial Environmental Elements, Ltd., 118 Spring St. (226-0038); Tues., Wed., and Fri.-Sun. 11 a.m.-6 p.m. and Thurs. till 8 p.m.; 8/15 through 8/30.*

A DAY OF BEAUTY

THIS PRETTY SALON IS HAVING A SALE. Five-hour Day of Beauty (facial, makeup lesson, foot and hand treatment, body brushing and toning, and light lunch), was $175, now $100; three-hour Half Day of Beauty (facial, foot and hand treatment, makeup application), was $100, now $65; two-hour "Be Your Own Makeup Artist" class, was $75, now $100 for two people. Also, custom-blended foundation, was $32.50, now $27; and more. By appointment only; A.E., M.C., V., checks accepted; all sales final. *Diane Young Skin Care Center, 243 East 60th St. (753-1200); Mon. and Fri. 10 a.m.-6 p.m., Tues.-Thurs. till 8 p.m., and Sat. 9 a.m.-5 p.m.; through 9/30.* ■

Talk about AIDS before it hits home.

"I really don't have to tell Linda about AIDS. They're teaching about it in school."

"Why discuss AIDS with my Johnny? He isn't gay."

"If I talk to them about AIDS, they'll think it's okay to have sex."

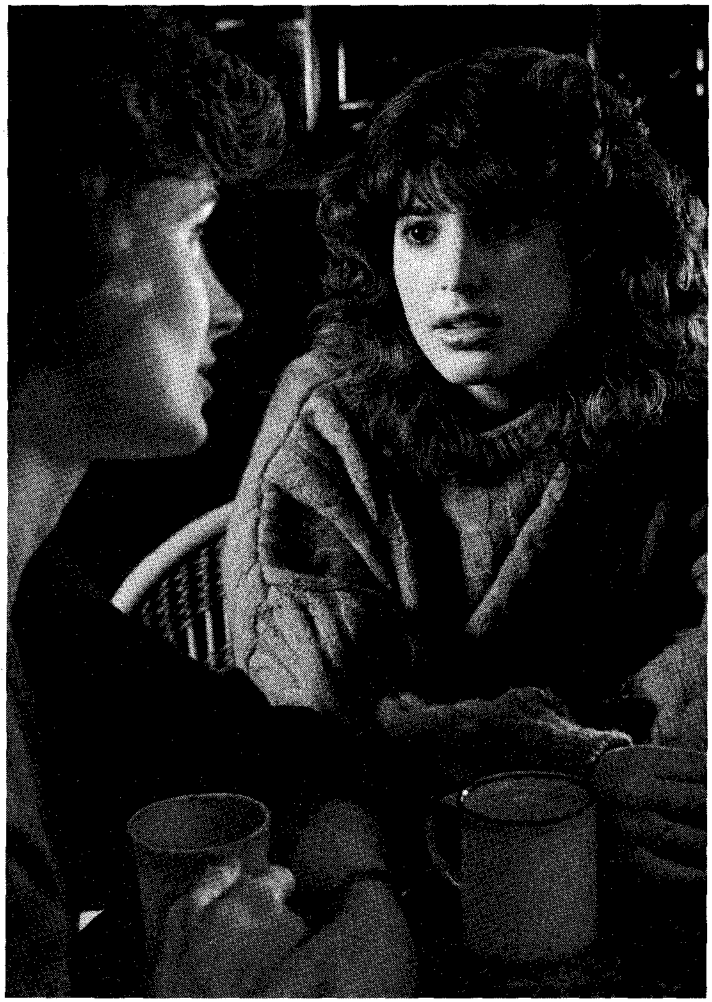

PHOTO: PACCIONE

If you're thinking any of these thoughts, you're not doing all you should to protect your teenager from AIDS.

So put your embarrassment and your fear of encouraging sex aside.

Just sit down and tell them the facts.

Tell them that you just can't be sure who's infected with the AIDS virus. Sometimes it can be carried for years without any symptoms.

Tell them that since they can't possibly know who's infected they must use precautions to protect themselves.

Tell them if they're having sex, they must always use a condom. And not having sex is still the best protection.

Tell them that AIDS is incurable, there's no vaccine, and once you get it you'll likely die.

Then tell them it's preventable.

Tell them everything you can about AIDS. But make sure you tell them now.

AIDS Because by the time you think they're old enough to know, it might be too late.

If you think you can't get it, you're dead wrong.

NEW YORK CITY DEPARTMENT OF HEALTH. FOR MORE INFORMATION CALL: **1 (718) 485-8111**

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CUE

A Complete Entertainment Guide for Seven Days Beginning

AUGUST 12

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 8/18: *Vampires in Havana*. #2—Through 9/24: “Summer Festival of Fantasy and Science Fiction.” 8/12: *The Incredible Shrinking Man; The Space Children*. 8/13–14: *Brazil; Sleeper.* 8/15–16: *Alphaville; Blade Runner*. 8/17: *Sins of the Fleshapoids; Ascension of the Demonoids; The Giant Claw*. 8/18: *The Man From Planet X; The Cosmic Man.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 8/12: *Les Miserables* (1935); *Nicholas Nickleby*. 8/13: *Waiting for Godot;* “Beckett #2”: *Film; Eh Joe; Un Chant d’amour*. 8/14–15: *Colegas; El Diputado*. 8/16: *The Ruling Class; The Lion in Winter.* 8/17: *Toilette; Abstractions.* 8/18: *Head; Morgan!*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Masters of the Universe.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*The Girl.* #2—*Eat the Peach.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Masters of the Universe.* #2—*Roxanne.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). Through 8/13: *Full Metal Jacket.* Beg. 8/14: *A Man in Love.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Lost Boys.* #2—*The Lost Boys.* #3—*Nadine.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 8/12: *Scarlet Street; Man Hunt.* 8/13: *The Picture of Dorian Gray; The Fan.* 8/14–15: *Roman Holiday; Breakfast at Tiffany’s.* 8/16: *A Slight Case of Murder; Arsenic and Old Lace.* 8/17: *Throne of Blood; The Lower Depths* (1957). 8/18: *True Confession; We’re Not Dressing.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). Through 8/15: “Cartoons.” 8/12–13: “Uncensored Tunes”; “Wartunes.” 8/14–15: “The Warner Bros. All-Stars!” 8/16: *Nosferatu the Vampyre; Fitzcarraldo.* 8/17–18: *Caravaggio; Pink Narcissus.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Who’s That Girl.* #2—*Innerspace.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*My Life as a Dog.* #2—Through 8/13: *Happy New Year.* Beg. 8/14: *The Untouchables.* #3—*Prick Up Your Ears.* #4—Through 8/13: *Rita, Sue and Bob Too.* Beg. 8/14: *Good Morning, Babylon.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*La Bamba.* #2—*Stakeout.* #3—Through 8/13: *Spaceballs; Snow White and the Seven Dwarfs.* Opening 8/14: *Can’t Buy Me Love.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). Through 8/13: *Back to the Beach.* Opening 8/14: *No Way Out.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Stakeout.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Untouchables.* #2—*RoboCop.* #3—*The Living Daylights.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Roxanne.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Masters of the Universe.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Full Metal Jacket.* #2—*RoboCop.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *The Living Daylights.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*The Lost Boys.* #2—Through 8/13: *Superman IV: The Quest for Peace.* Opening 8/14: *Disorderlies.* #3—*The Witches of Eastwick.* #4—*Summer School.* #5—*Back to the Beach.* #6—Through 8/13: *Revenge of the Nerds II: Nerds in Paradise.* Opening 8/14: *The Monster Squad.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). Through 8/13: *The Untouchables.* Opening 8/14: *Can’t Buy Me Love.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). Through 8/13: *Jaws The Revenge.* Opening 8/14: *North Shore.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Stakeout; Adventures in Babysitting.* **EMBASSY 3—***La Bamba.* **EMBASSY 4—***La Bamba.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 8/13: *Snow White and the Seven Dwarfs; Adventures in Babysitting.* #2—*Beverly Hills Cop II.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 8/13: *Snow White and the Seven Dwarfs.* Opening 8/14: *No Way Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Who's That Girl.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Snow White and the Seven Dwarfs; Adventures in Babysitting.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Withnail and I.* **CARNEGIE SCREENING ROOM—**(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Who's That Girl.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Girl.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Happy New Year.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 8/13: *Back to the Beach.* Opening 8/14: *The Monster Squad.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *La Bamba.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Jean de Florette.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *RoboCop.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 8/13: *The Witches of Eastwick.* Opening 8/14: *Can't Buy Me Love.* #2—*Full Metal Jacket; The Care Bears' Adventure in Wonderland.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Roxanne.* **CORONET—***The Lost Boys.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Wolf at the Door.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *A Man in Love.* **CINEMA II—**(753-0774). *Good Morning, Babylon.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Masters of the Universe.* #2—(832-2720). *Nadine.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Stakeout.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Living Daylights.* #2—*The Untouchables.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Whistle Blower.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). Through 8/13: *Spaceballs.* Opening 8/14: *No Way Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *The Witches of Eastwick.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 8/13: *Superman IV: The Quest for Peace.* Opening 8/14: *Disorderlies.* #2—*Full Metal Jacket.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—Through 8/13: *RoboCop.* Opening 8/14: *The Monster Squad.* #2—*The Living Daylights.*

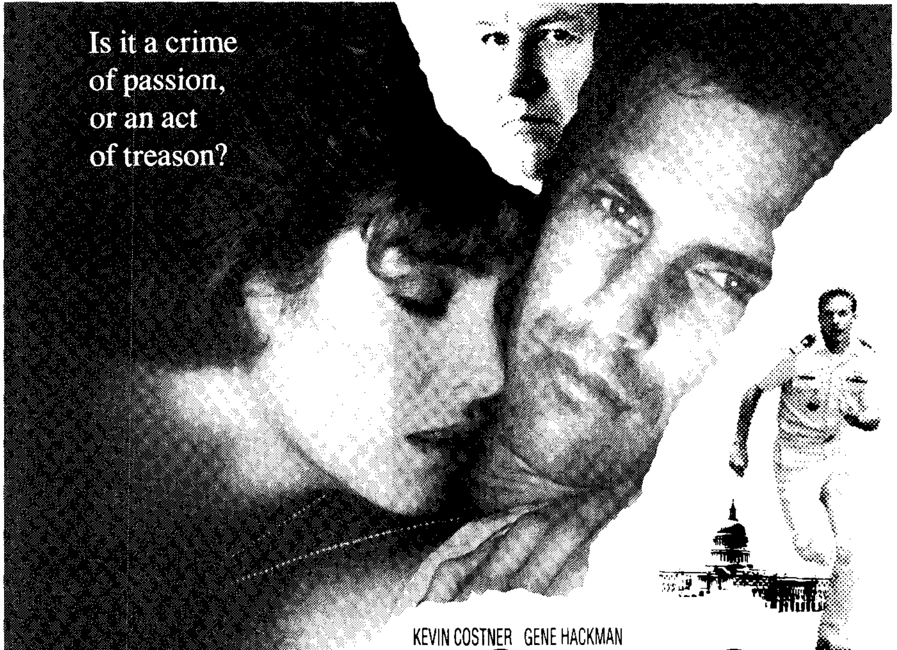
68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*La Bamba.* #2—*The Lost Boys.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). *Masters of the Universe.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). Through 8/13: *Spaceballs.* Opening 8/14: *No Way Out.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Wish You Were Here.* #2—


Is it a crime of passion, or an act of treason?

KEVIN COSTNER GENE HACKMAN
NO WAY OUT

A NEUFELD/ZISKIN/GARLAND PRODUCTION A ROGER DONALDSON FILM
KEVIN COSTNER GENE HACKMAN "NO WAY OUT" SEAN YOUNG WILL PATTON AND HOWARD DUFF
MUSIC BY MAURICE JARRE DIRECTOR OF PHOTOGRAPHY JOHN ALCOTT, B.S.C. EXECUTIVE PRODUCER MACE NEUFELD
SCREEN STORY AND SCREENPLAY BY ROBERT GARLAND BASED ON THE BOOK "THE BIG CLOCK" BY KENNETH FEARING
PRODUCED BY LAURA ZISKIN AND ROBERT GARLAND DIRECTED BY ROGER DONALDSON

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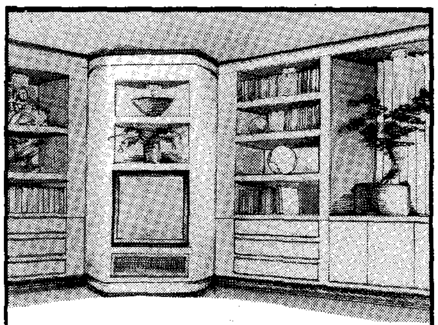
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(East of 5th Ave.)
924-4600

Midtown
20 E. 50th St.
(Next to Saks Fifth Ave.)
593-1500

Wall Street
39 Whitehall Street
(Financial District)
269-9800

MOVIES

Through 8/13: *Wish You Were Here.* Opening 8/14: *Living on Tokyo Time.* #3—*La Gran Fiesta.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Full Metal Jacket.* #2—*Tampopo.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 10/13: "Paramount Classics." 8/11–12: *Horsefeathers; Duck Soup.* 8/13–15: *Sabrina; To Catch a Thief.* 8/16–17: *Carrie* (1952); *Summer and Smoke.* 8/18–19: *Christmas in July; The Miracle of Morgan's Creek.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Stakeout.* #2—Through 8/13: *Roxanne.* Opening 8/14: *Can't Buy Me Love.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Back to the Beach.* #2—*Nadine.* #3—*The Lost Boys.* #4—*RoboCop.* #5—*The Living Daylights.* #6—*The Untouchables.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 8/13: *Snow White and the Seven Dwarfs; Adventures in Babysitting.* Opening 8/14: *The Monster Squad.* #2—Through 8/16: "Festival Latino." See **Museums, Societies, Etc.** for details.

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (866-7500). *La Bamba.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*RoboCop.* #2—*Masters of the Universe.* #3—*The Living Daylights.* #4—Through 8/13: *Beverly Hills Cop II.* Opening 8/14: *Disorderlies.* #5—*The Lost Boys.*

91. NOVA—Broadway nr. 147th St. (862-5728). *Masters of the Universe.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*La Bamba.* #2—*Masters of the Universe.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). $5; senior citizens and students $4; children $3. Through 9/6: "The Great Romantic Musicals." 8/15 at 2 and 8, 8/16 at 2: *Gigi* (1958), dir. Vincente Minnelli, and *Lili* (1953), dir. Charles Walters, both with Leslie Caron. Through 8/29: "Kinderfest." 8/14 at 1, 8/15 at 11 a.m.: *The Black Stallion* (1979), dir. Carroll Ballard, with Mickey Rooney and Teri Garr.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd–54th Sts. (559-2330). Free. Through 8/29: Silent-film festival; live piano accompaniment. 8/12 at 7:30: *A Woman of Paris* (1923), dir. Charlie Chaplin, with Adolphe Menjou. 8/13 at 7:30: *Dr. Jekyll and Mr. Hyde* (1921), with John Barrymore. 8/14 at 7:30: *Nosferatu* (1921), dir. F. W. Murnau, with Max Schreck. 8/15 at 7:30: *Champagne* (1928), dir. Alfred Hitchcock. 8/17 at 7:30: *The Unholy Three* (1925), with Lon Chaney. 8/18 at 7:30: *Don Juan* (1926), dir. Alan Crosland, with John Barrymore and Myrna Loy.

FESTIVAL LATINO—Metro Cinema, Broadway bet. 99th–100th Sts. (222-1435). $5. Through 8/16. 8/12 at 2:30: *The Cartagena Family* (Bolivia); at 5:30: *The King's Movie* (Argentina); at 7:45: *Dream Waltz* (Brazil); at 10: *Tupac Amaru* (Peru, 1984) dir. Federico Garcia. 8/13 at 2:30: *The Hour of the Star* (Brazil, 1985) dir. Suzana Amaral; at 5:30: (See 8/12 at 5:30); at 7:45: (See 8/12 at 7:45); at 10: (See 8/12 at 10). 8/14 at 2:30: (See 8/13 at 2:30); at 5:30: *The Realm of Fortune* (Mexico, 1986) dir. Arturo Ripstein; at 7:45: *Time to Die* (Columbia); at 10: *A Successful Man* (Cuba). 8/15 at 2:30: *Talkies* (Brazil); at 5:30: (See 8/14 at 5:30); at 7:45: (See 8/14 at 7:45); at 10: *The House of Bernarda Alba* (Spain). 8/16 at 2:30: *Patakin* (Cuba); at 5:30: *Waiting for the Float* (Argentina); at 10: (See 8/15 at 10). See also the **Public Theater.**

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 8/18 at 8: *Jimi Hendrix* (U.S., 1973), *Wild Thing* (4 min.), and *Go Go Girl* (3 min., 1984).

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Tue.–Wed. at 12:30, 3:15, 6, and 8:45. 8/11–12: *Le Rayon vert* (France, 1986), dir. Eric Rohmer, with Marie Rivière. 8/18–19: *L'Armoire volante* (France, 1948), dir. Carlo Rim.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 9/6: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video Art in the Federal Republic of Germany Since 1976": Twenty-three tapes by contemporary video artists working in West Germany.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: "Jewish Humor: History and Image." 8/16 at 12:30, 1:30, and 2:30: *The Ed Sullivan Show, Part I,* with Carl Reiner and Mel Brooks. 8/18 at 7:00: Discussion with filmmaker Eric Breitbart on Jewish humor in film.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 9/26: "Elvis Presley: The Television Work." Through 9/24: "Rod Serling: Dimensions of Imagination."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** Through 9/15: "Selections From the Video Study Collection: 1968–87": Thu.–Tue. at noon, 2, and 4, Thu. at 6. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 8/13 at 2:30 and 6: *Dangerous to Know* (1938), dir. Robert Florey, with Anthony Quinn. 8/14 at 2:30: *Four Hours to Kill* (1935), with Ray Milland; at 6: *Crime Without Passion* (1934), with Claude Rains. 8/15 at 2: (See 8/14 at 6); at 4: (See 8/13 at 6:30). 8/15 at 5: *Go West, Young Man* (1936), dir. Henry Hathaway, with Mae West and Randolph Scott. 8/16 at 2: (See 8/15 at 5); at 5: (See 8/14 at 2:30). 8/17 at 2:30 and 6: *Among the Living* (1941), with Frances Farmer. 8/18 at 2:30 and 6: *The Road to Utopia* (1945), with Bing Crosby, Bob Hope, and Dorothy Lamour. **Titus Theater 2:** Through 9/5: "Berlinart: 20 Films." 8/13 at 6:30, 8/15 at 4: "Berlin Super 8 Program": *Just Waiting* (1975); *Signal-Germany on the Air* (1985); *Images of Berlin's City Railway* (1982), dir. Stephen Dwoskin.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 8/12 at 8, 8/13 at 9:45: *Down by Law* (1986), dir. Jim Jarmusch, with John Lurie and Tom Waits; 8/12 at 10:15, 8/13 at 8: *Salvation!* (1987), dir. Beth B. 8/14–15 at 8 and 10:15, 8/16 at noon, and 8/17 at 9:45: *Kangaroo* (1986), dir. Tim Burstall. 8/17 at 8: *Festival of Claymation* (1986). 8/18–19 at 7:45: *Sorekara* (1983), dir. Yoshimitsu Morita; at 10:15: *Take the Money and Run* (1968), dir. Woody Allen, with Allen and Janet Margolin.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona, Queens (718-699-0005). Free with museum admission. Through 8/23, Sat.–Sun. at 2: "Big Machine Summer": Videos about machines: *Machine Story* (1983), *Windsong* (1984), *Why Things Go Wrong* (1982), and *Eureka! Simple Machines* (1980).

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $2; children $1. 8/13 at 2: *City for Conquest* (1940), dir. Anatole Litvak, with James Cagney and Ann Sheridan.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. 8/14 at 3:30: *John Marin and Alfred Stieglitz, Photographer.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 8/23: "Tribute to Argentine Cinema." 8/12–13 at 6: *Redwood* (1973), dir. Ricardo Wullicher; at 8: *Chronicle of a Lonely Child* (1964), dir. Leonardo Favio; at 10: *The Seven Lunatics* (1972), dir. Leopoldo Torre Nilson. 8/14–16 at 6: *Juan Moreira* (1973), dir. Leonardo Favio; at 8: *The Raulito* (1975), dir. Lautaro Mura; at 10: *Bad Connection* (1986), dir. Jose Santiso. 8/17–18 at 6: *The Truce* (1974), dir. Sergio Renan; at 8: *Sweet Silver* (1982), dir. Fernando Ayala; at 10: *Cruz, the Nazareto and the Wolf* (1975), dir. Leonardo Favio. See also **Festival Latino.**

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 8/29: "The Silent Comedies of Harold Lloyd." 8/15 at 2: *Speedy* (1928).

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. Through 9/2: "Silent Film Classics"; live piano accompaniment. 8/12 at 8: *Metropolis* (1926), dir. Fritz Lang.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Masters of the Universe.* #2—*The Lost Boys.* #3—*Superman IV.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*La Bamba.* #2—*Who's That Girl.* #3—Through 8/13: *Snow White and the Seven Dwarfs; Adventures in Babysitting.* Beg. 8/14: *Can't Buy Me Love.* #4—*Stakeout.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Back to the Beach.* #2—*The Living Daylights.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Masters of the Universe.* #2—*The Living Daylights.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Masters of the Universe.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Stakeout.* #2—*The Living Daylights.* #3—*La Bamba.* #4—*The Lost Boys.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Masters of the Universe.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Masters of the Universe.* #2—*The Untouchables.* #3—*RoboCop.* #4—*The Living Daylights.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*The Lost Boys.* #2—Through 8/13: *RoboCop; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *Disorderlies.* #3—*The Living Daylights.* #4—*Masters of the Universe.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Stakeout.* #2—Through 8/13: *La Bamba; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *No Way Out.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Superman IV.* #2—Through 8/13: *La Bamba.* Beg. 8/14: *Disorderlies.* #3—*The Lost Boys.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Living Daylights.* #2—*La Bamba.* #3—Through 8/13: *The Care Bears' Adventure in Wonderland; Full Metal Jacket.* Beg. 8/14: *Can't Buy Me Love.* #4—*Adventures in Babysitting; Superman IV.* #5—*The Untouchables.* #6—*The Lost Boys.* #7—*RoboCop.* #8—*Masters of the Universe.* #9—*Who's That Girl.* #10—*Snow White and the Seven Dwarfs; Beverly Hills Cop II.* #11—*Stakeout.* #12—*Back to the Beach.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Stakeout.* #2—*Masters of the Universe.* #3—*La Bamba.* #4—*The Lost Boys.* #5—Through 8/13: *Nadine.* Beg. 8/14: *No Way Out.* #6—*RoboCop.* #7—*Snow White and the Seven Dwarfs;* Through 8/13: *The Untouchables.* Beg. 8/14: *Nadine.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 8/13: *Beverly Hills Cop II.* Beg. 8/14: *Spaceballs.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Stakeout.* #2—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 8/13: *The Untouchables.* Beg. 8/14: *Wish You Were Here.* #2—*Who's That Girl.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Stakeout.* #2—Through 8/13: *Masters of the Universe.* Beg. 8/14: *Can't Buy Me Love.* #3—*The Lost Boys.* #4—*Snow White and the Seven Dwarfs.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Stakeout.* #2—*Superman IV; The Care Bears' Adventure in Wonderland.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Masters of the Universe.* #2—*The Lost Boys.* #3—Through 8/13: *RoboCop; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *Disorderlies.* #4—Through 8/13: *Superman IV.* Beg. 8/14: *The Monster Squad.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Masters of the Universe.* #2—Through 8/13: *Superman IV.* Beg. 8/14: *Disorderlies.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*The Lost Boys.* #2—Through 8/13: *La Bamba; Snow White and the Seven Dwarfs.* Beg. 8/14: *Disorderlies.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Who's That Girl.* #2—*The Living Daylights.* #3—Through 8/13: *Spaceballs.* Beg. 8/14: *North Shore.* #4—Through 8/13: *Back to the Beach.* Beg. 8/14: *Can't Buy Me Love.* #5—Through 8/13: *Adventures in Babysitting.* Beg. 8/14: *Disorderlies.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Living Daylights.* #2—*RoboCop.* #3—*Masters of the Universe.* #4—Through 8/13: *The Lost Boys.* Beg. 8/14: *Disorderlies.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—Through 8/13: *Back to the Beach; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *No Way Out.* #2—*The Living Daylights.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Masters of the Universe.* #2—*Nadine.* #3—*Who's That Girl.* #4—*The Living Daylights.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Lost Boys.* #2—*RoboCop.* #3—*Superman IV.* #4—*Stakeout.* #5—*La Bamba.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Back to the Beach.* #2—*Summer School.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Masters of the Universe.* #2—*RoboCop.* #3—*Beverly Hills Cop II.* #4—*The Living Daylights.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Living Daylights.* #2—*The Untouchables.* #3—*Back to the Beach.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*La Bamba.* #2—*Nadine.* #3—*The Lost Boys.* #4—Through 8/13: *Snow White and the Seven Dwarfs; Adventures in Babysitting.* Beg. 8/14: *Can't Buy Me Love.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*La Bamba.* #2—*The Lost Boys.* #3—*The Living Daylights.* #4—*Stakeout.* #5—*Nadine.* #6—*Who's That Girl.* #7—*Masters of the Universe.* #8—*Back to the Beach.* #9—*Snow White and the Seven Dwarfs; Summer School.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Lost Boys.* #2—*Stakeout.* #3—Beg. 8/14: *The Monster Squad.* #4—*The Living Daylights.* #5—*RoboCop; Masters of the Universe.* #6—Through 8/13: *Back to the Beach.* Beg. 8/14: *No Way Out.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Snow White and the Seven Dwarfs; Prick Up Your Ears.* #2—*La Bamba.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Living Daylights.* #2—Through 8/13: *La Bamba.* Beg. 8/14: *Disorderlies.* #3—*Masters of the Universe.* #4—*The Lost Boys.* #5—*RoboCop.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Masters of the Universe.* #2—Through 8/13: *Spaceballs.* Beg. 8/14: *Disorderlies.* #3—Through 8/13: *Superman IV; Full Metal Jacket.* Beg. 8/14: *The Monster Squad.* #4—*Who's That Girl.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Stakeout.* #2—*La Bamba.* #3—*The Living Daylights.* #4—*The Lost Boys.* #5—Through 8/13: *Masters of the Universe.* Beg. 8/14: *Disorderlies.* #6—Through 8/13: *Snow White and the Seven Dwarfs; Superman IV.* Beg. 8/14: *The Monster Squad.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Living Daylights.* #2—*The Lost Boys.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Nadine.* #2—*Back to the Beach.* #3—Through 8/13: *Full Metal Jacket; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *Can't Buy Me Love.* #4—Through 8/13: *Spaceballs.* Beg. 8/14: *La Bamba.*

303. CORONA—PLAZA—(639-7722). Through 8/13: *La Bamba.* Beg. 8/14: *Jaws The Revenge.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Superman IV.* #2—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.* #3—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #4—*Who's That Girl.* #5—

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Stakeout. #6—Through 8/13: *La Bamba.* Beg. 8/14: *Can't Buy Me Love.* #7—*Nadine.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Living Daylights.* #2—*RoboCop.* #3—*Back to the Beach.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Who's That Girl.* #2—*Stakeout.* #3—*Masters of the Universe.* #4—Through 8/13: *La Bamba.* Beg. 8/14: *Disorderlies.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Stakeout.* #2—Through 8/13: *The Untouchables.* Beg. 8/14: *No Way Out.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Summer School.* #2—*Spaceballs; Benji the Hunted.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 8/13: *Adventures in Babysitting.* Beg. 8/14: *Can't Buy Me Love.* #2—*Who's That Girl.* #3—*Stakeout.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Nadine.* #2—Through 8/13: *Snow White and the Seven Dwarfs; Full Metal Jacket.* Beg. 8/14: *The Monster Squad.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Untouchables.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*La Bamba.* #2—Through 8/13: *The Lost Boys.* Beg. 8/14: *Disorderlies.* #3—*Masters of the Universe.* #4—*Superman IV.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*RoboCop.* #2—*Snow White and the Seven Dwarfs.* #3—*Masters of the Universe.* #4—*La Bamba.* #5—*Stakeout; Who's That Girl.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Back to the Beach.* #2—Through 8/13: *Summer School.* Beg. 8/14: *Can't Buy Me Love.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Lost Boys.* #2—Through 8/13: *RoboCop.* Beg. 8/14: *Disorderlies.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Living Daylights.* #2—*Who's That Girl.* #3—Through 8/13: *Masters of the Universe.* Beg. 8/14: *The Monster Squad.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Back to the Beach.* #2—*The Living Daylights.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Living Daylights.* #2—*The Lost Boys.* #3—*Stakeout.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Adventures in Babysitting.* #2—*La Bamba.* Beg. 8/14: *RoboCop.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Living Daylights.* #2—*RoboCop; The Care Bears' Adventure in Wonderland.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Stakeout.* #2—Through 8/13: *RoboCop.* Beg. 8/14: *Can't Buy Me Love.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Back to the Beach.* #2—*Snow White and the Seven Dwarfs.*

401. NEW DORP—HYLAN—(351-6601). #1—*La Bamba.* #2—*The Living Daylights.*

402. NEW DORP—LANE—(351-2110). *RoboCop.*

403. NEW DORP—RAE—(979-0444). #1—Program unavailable. #2—Program unavailable.

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Masters of the Universe.* #2—*Stakeout.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—Through 8/13: *Adventures in Babysitting.* #2—Through 8/13: *Full Metal Jacket.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Stakeout.* #2—*La Bamba.* #3—*Who's That Girl.* #4—*Masters of the Universe.* #5—*The Lost Boys.* #6—*The Living Daylights.* #7—*Back to the Beach.* #8—Through 8/13: *Superman IV; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *Disorderlies.* #9—*Snow White and the Seven Dwarfs; Summer School.* #10—*Nadine.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*La Bamba; Snow White and the Seven Dwarfs.* #2—Through 8/13: *RoboCop; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *No Way Out.*

501. BELLMORE—MOVIES—(783-7200). Through 8/13: *Spaceballs.* Beg. 8/14: *The Witches of Eastwick.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 8/13: *Spaceballs.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Who's That Girl.* #2—*La Bamba.* #3—*Masters of the Universe.* #4—Through 8/13: *The Lost Boys.* Beg. 8/14: *Disorderlies.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Living Daylights.* #2—*Stakeout.* #3—*The Monster Squad.* #4—Through 8/13: *Snow White and the Seven Dwarfs.* Beg. 8/14: *Adventures in Babysitting.* #5—Beg. 8/14: *Can't Buy Me Love; Snow White and the Seven Dwarfs.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Back to the Beach.* #2—*The Untouchables.* #3—*The Living Daylights.* #4—*Full Metal Jacket.* #5—*Nadine.* #6—*The Lost Boys.* #7—*Stakeout.* #8—*RoboCop.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*The Living Daylights.* #2—Through 8/13: *The Lost Boys.* Beg. 8/14: *Disorderlies.* #3—*Who's That Girl.*

507. HEWLETT—HEWLETT—(791-6768). Through 8/13: *Snow White and the Seven Dwarfs; Adventures in Babysitting.* Beg. 8/14: *Can't Buy Me Love.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Masters of the Universe.* #2—Through 8/13: *Snow White and the Seven Dwarfs; Adventures in Babysitting.* Beg. 8/14: *Can't Buy Me Love.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 8/13: *The Lost Boys.* Beg. 8/14: *Disorderlies.* #2—*Back to the Beach.* #3—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.* #4—*Who's That Girl.* #5—Through 8/13: *Summer School.* Beg. 8/14: *North Shore.* #6—*The Living Daylights.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Back to the Beach.* #2—Through 8/13: *Spaceballs.* Beg. 8/14: *North Shore.* #3—*La Bamba.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 8/13: *Snow White and the Seven Dwarfs.* Beg. 8/14: *Can't Buy Me Love.* #2—Through 8/13: *The Untouchables.* Beg. 8/14: *Adventures in Babysitting.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Living Daylights.* #2—*Nadine.* #3—*Stakeout.* #4—*Back to the Beach.* #5—*RoboCop.* #6—*Summer School.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 8/13: *Adventures in Babysitting.* Beg. 8/14: *The Untouchables.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Who's That Girl.* #2—*Nadine.* #3—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.* #4—*Full Metal Jacket.*

515. MALVERNE—TWIN—(599-6966). #1—*The Untouchables.* #2—Through 8/13: *Beverly Hills Cop II.* Beg. 8/14 (tent.): *Spaceballs.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Back to the Beach.* #2—*Stakeout.* #3—*Nadine.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Masters of the Universe.* #2—*Stakeout.* #3—*The Lost Boys.* #4—Through 8/13: *Summer School.* Beg. 8/14: *Can't Buy Me Love.* #5—*Back to the Beach.* #6—*Who's That Girl.* #7—Through 8/13: *La Bamba; Snow White and the Seven Dwarfs.* Beg. 8/14: *The Monster Squad.* #8—*Nadine.* #9—Through 8/13: *Superman IV.* Beg. 8/14: *Disorderlies.*

518. MASSAPEQUA—PEQUA—(799-6464). *The Living Daylights.*

519. MERRICK—TWIN—(546-1270). #1—*Nadine.* #2—*The Untouchables.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Who's That Girl.* #2—*La Bamba; The Care Bears' Adventure in Wonderland.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 8/13: *Masters of the Universe.* #2—Through 8/13: *The Witches of Eastwick.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Who's That Girl.* #2—*The Lost Boys.* #3—Through 8/13: *Masters of the Universe; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *North Shore.* #4—*The Living Daylights.* #5—Through 8/13: *Snow White and the Seven Dwarfs; Full Metal Jacket.* Beg. 8/14: *Can't Buy Me Love.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *The Living Daylights.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Lost Boys.* #2—*Stakeout.*

526. ROSLYN—ROSLYN—(621-8488). #1—*La Bamba.* #2—Through 8/13: *Roxanne.* Beg. 8/14: *RoboCop.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Nadine.* #2—*Full Metal Jacket.* #3—*La Bamba.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Stakeout.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Nadine.* #2—Through 8/13: *Revenge of the Nerds II.* Beg. 8/14: *The Monster Squad.* #3—*Stakeout.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Adventures in Babysitting.* #2—*Masters of the Universe.* #3—*The Care Bears' Adventure in Wonderland; Beverly Hills Cop II.* #4—*RoboCop.* #5—*The Untouchables.* #6—*La Bamba.* #7—*The Living Daylights.* #8—*Who's That Girl.* #9—*The Lost Boys.* #10—*Summer School; Superman IV.* #11—*Full Metal Jacket; Snow White and the Seven Dwarfs.* #12—*Back to the Beach.*

531. WANTAGH—WANTAGH—(781-6969). Through 8/13: *Adventures in Babysitting.* Beg. 8/14: *Roxanne.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 8/13: *The Lost Boys.* Beg. 8/14: *Disorderlies.* #2—*The Living Daylights.* #3—Through 8/13: *La Bamba.* Beg. 8/14: *The Monster Squad.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Snow White and the Seven Dwarfs; Adventures in Babysitting.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 8/13: *Spaceballs.* Beg. 8/14: *The Monster Squad.* #2—*Nadine.* #3—*Masters of the Universe.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 8/13: *Summer School.* Beg. 8/14: *North Shore.* #2—*Stakeout.* #3—*Back to the Beach.*

602. BAY SHORE—CINEMA—(665-1722). *Who's That Girl.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Living Daylights.* #2—*The Lost Boys.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Stakeout.* #2—Through 8/13: *La Bamba.* Beg. 8/14: *Disorderlies.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Living Daylights.* #2—*La Bamba; Happy New Year.* #3—*Stakeout.* #4—*Who's That Girl.* #5—*The Lost Boys.* #6—*Nadine.* #7—*Masters of the Universe.* #8—*Summer School; Snow White and the Seven Dwarfs.* #9—*Adventures in Babysitting; The Care Bears' Adventure in Wonderland.* #10—*RoboCop.* #11—*Full Metal Jacket.* #12—*Back to the Beach.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Care Bears' Adventure in Wonderland; Full Metal Jacket.* #2—*La Bamba.* #3—*Adventures in Babysitting.* #4—*The Lost Boys.* #5—*Spaceballs; The Witches of Eastwick.* #6—*RoboCop.* #7—*Who's That Girl.* #8—*Masters of the Universe.* #9—*Stakeout.* #10—*Summer School; Superman IV.* #11—*Back to the Beach.* #12—*The Living Daylights.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Snow White and the Seven Dwarfs.* #2—*Nadine.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Living Daylights.* #2—*Stakeout.* #3—*The Lost Boys.* #4—*Who's That Girl.* #5—*Nadine.* #6—Through 8/13: *Adventures in Babysitting; Snow White and the Seven Dwarfs.* Beg. 8/14: *Disorderlies.* #7—Through 8/13: *Summer School.* Beg. 8/14: *The Monster Squad.* #8—*La Bamba.*

611. CORAM—PINE—(698-6442). #1—*RoboCop.* #2—*Masters of the Universe.* #3—*Snow White and the Seven Dwarfs.* #4—Through 8/13: *Spaceballs.* Beg. 8/14: *No Way Out.* #5—*Adventures in Babysitting.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Who's That Girl.* #2—*Stakeout.* #3—*La Bamba.* #4—Through 8/13: *Roxanne; Snow White and the Seven Dwarfs.* Beg. 8/14: *The Living Daylights.* #5—*The Lost Boys.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Living Daylights.* #2—Through 8/13: *Back to the Beach.* Beg. 8/14 (tent.): *North Shore.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 8/10–11: *Harry and the Hendersons.* 8/12–13: *Adventures in Babysitting.*

615. GREENPORT—GREENPORT—(477-0500). Through 8/13: *The Untouchables.* Beg. 8/14 (tent.): *RoboCop.*

616. HUNTINGTON—SHORE—(421-5200). #1—*The Lost Boys.* #2—*Stakeout.* #3—*Masters of the Universe.* #4—*RoboCop.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Living Daylights.*

618. ISLIP—ISLIP—(581-5200). #1—*Stakeout.* #2—*Snow White and the Seven Dwarfs.* #3—*La Bamba.* #4—*Masters of the Universe.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Who's That Girl.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 8/13: *Dragnet.* Beg. 8/14: *Beverly Hills Cop II.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Living Daylights.* #2—*Back to the Beach.* #3—*The Lost Boys.* #4—*Nadine.* #5—*Stakeout.* #6—*La Bamba.* #7—*Masters of the Universe.*

622. MONTAUK—THE MOVIES—(668-2393). *The Witches of Eastwick.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 8/13: *Roxanne.* Through 8/13: *Spaceballs.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Nadine.* #2—*Summer School.* #3—Through 8/13: *Adventures in Babysitting.* Beg. 8/14: *The Monster Squad.* #4—*Who's That Girl.* #5—*Masters of the Universe.* #6—*The Lost Boys.* #7—*La Bamba.* #8—*Stakeout.* #9—*The Care Bears' Adventure in Wonderland.* #10—*The Untouchables.* #11—Through 8/13: *Snow White and the Seven Dwarfs; Full Metal Jacket.* Beg. 8/14: *Can't Buy Me Love.* #12—Through 8/13: *Spaceballs.* Beg. 8/14: *Disorderlies.* #13—*The Living Daylights.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Back to the Beach.* #2—*Happy New Year.* #3—Through 8/13: *Superman IV; The Witches of Eastwick.* Beg. 8/14: *North Shore.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 8/13: *The Lost Boys.* Beg. 8/14: *North Shore.* **WEST**—*Who's That Girl; Snow White and the Seven Dwarfs; RoboCop.* Beg. 8/14: *The Untouchables.*

628. RIVERHEAD—SUFFOLK—(727-3133). *Who's That Girl.*

629. ROCKY POINT—DRIVE-IN—(744-8900). Through 8/13: *The Lost Boys; Lethal Weapon.* Beg. 8/14: *The Living Daylights.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 8/13: *Withnail and I.* Beg. 8/14: *Summer Night.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Living Daylights.* #2—*Back to the Beach.* #3—*Snow White and the Seven Dwarfs.* #4—*The Lost Boys.*

632. SHIRLEY—DRIVE-IN—(281-5444). Through 8/13: *The Living Daylights.* Beg. 8/14: *Disorderlies.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *La Bamba.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Nadine.* #2—Through 8/13: *The Living Daylights.* Beg. 8/14: *North Shore.* #3—Through 8/13: *Summer School; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *The Monster Squad.* #4—*Happy New Year.* #5—*Back to the Beach.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Living Daylights.* #2—*Stakeout.* #3—*The Lost Boys.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Snow White and the Seven Dwarfs.* #2—*RoboCop.* #3—Through 8/13: *The Untouchables.* Beg. 8/14: *Can't Buy Me Love.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Living Daylights.* #2—*Stakeout.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 8/13: *The Lost Boys.* Beg. 8/14: *Can't Buy Me Love.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*The Living Daylights.* #2—*Stakeout.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Back to the Beach.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*La Bamba.* #2—*Nadine.* #3—*The Untouchables.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*La Bamba.* #2—*RoboCop.*

704. HARRISON—CINEMA—(835-5952). Through 8/13: *The Untouchables.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Back to the Beach.* #2—*The Care Bears' Adventure in Wonderland; Summer School.* #3—*The Lost Boys.* #4—*The Untouchables.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Masters of the Universe.* #2—*RoboCop; Snow White and the Seven Dwarfs.* #3—*Who's That Girl.* #4—*The Living Daylights.* #5—*La Bamba.* #6—*The Lost Boys; The Care Bears' Adventure in Wonderland.* #7—*Back to the Beach.* #8—*Summer School; Adventures in Babysitting.* #9—*Stakeout.* #10—*Nadine.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Stakeout.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*La Bamba.* #2—*The Lost Boys.* #3—Through 8/13: *Masters of the Universe.* Beg. 8/14: *Disorderlies.* #4—*Who's That Girl.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Snow White and the Seven Dwarfs; RoboCop.* #2—Through 8/13: *Roxanne.* Beg. 8/14: *No Way Out* #3—Through 8/13: *La Bamba.* Beg. 8/14: *North Shore.* #4—Through 8/13: *The Lost Boys.* Beg. 8/14: *Can't Buy Me Love.* #5—*Who's That Girl.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 8/13: *Roxanne.* Beg. 8/14: *The Witches of Eastwick.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Masters of the Universe.* #2—*The Lost Boys.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Living Daylights.*

713. OSSINING—ARCADIAN—(941-5200). #1—*The Lost Boys.* #2—*Back to the Beach.* #3—*RoboCop.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 8/13: *Masters of the Universe.* Beg. 8/14: *Disorderlies.* #2—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.* #3—*The Living Daylights.* #4—*The Lost Boys.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Who's That Girl.* #2—*Back to the Beach.* #3—*Summer School; Superman IV.* #4—*Stakeout.*

716. PELHAM—PICTURE HOUSE—(738-3160). Program unavailable.

718. RYE—RYE RIDGE—(939-8177). #1—*Back to the Beach.* #2—*The Living Daylights.*

719. SCARSDALE—FINE ARTS—(723-6699). *Nadine.*

720. SCARSDALE—PLAZA—(725-0078). *Roxanne.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Who's That Girl.* #2—*Masters of the Universe.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Living Daylights.* #2—*Adventures in Babysitting.* #3—*Stakeout.* #4—*Spaceballs.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Superman IV; The Care Bears' Adventure in Wonderland.* #2—*Who's That Girl.* #3—Through 8/13: *Back to the Beach.* Beg. 8/14: *North Shore.* #4—*The Lost Boys.* #5—Through 8/13: *Summer School; Snow White and the Seven Dwarfs.* Beg. 8/14: *Can't Buy Me Love.* #6—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Nadine.* #2—*La Bamba.* #3—*The Living Daylights.* #4—Through 8/13: *Snow White and the Seven Dwarfs; Roxanne.* Beg. 8/14: *Disorderlies.* #5—*The Lost Boys.* #6—Through 8/13: *Spaceballs.* Beg. 8/14: *Can't Buy Me Love.* #7—*Masters of the Universe.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 8/13: *Adventures in Babysitting.* #2—Through 8/13: *Innerspace.*

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Hunan Park II
721 Columbus Ave (at 95th St.)
222-6511
Hunan Balcony
2596 Broadway (at 98th St.)
865-0400
Hunan Balcony East
386 Third Ave (27-28th St.)
725-1122
Hunan Balcony
In The Village
305 Ave. of the Americas
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Rockland County

750. BLAUVELT—NYACK DRIVE-IN—(358-1844). *Back to the Beach; Some Kind of Wonderful.*

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). *Who's That Girl; Police Academy 4.*

752. NANUET—MALL—(623-6336). *The Lost Boys.*

753. NANUET—MOVIES—(623-0211). #1—*Stakeout.* #2—*La Bamba.* #3—*Nadine.* #4—*Who's That Girl.* #5—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.*

754. NANUET—ROUTE 59—(623-3355). *Full Metal Jacket.*

755. NEW CITY—TOWN—(634-5100). #1—*Summer School.* #2—*Back to the Beach.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Living Daylights.* #2—*The Lost Boys.*

757. NYACK—CINEMA EAST—(358-6631). *Adventures in Babysitting.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *The Living Daylights.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Living Daylights.* #2—*Masters of the Universe.*

760. PEARL RIVER—PEARL RIVER—(735-6500). Through 8/13: *Back to the Beach.* Beg. 8/14: *Can't Buy Me Love.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Stakeout.*

762. SPRING VALLEY—PIX—(425-6902). #1—*The Living Daylights.* #2—*La Bamba.*

763. STONY POINT—9 W—(942-0303). Through 8/13: *Summer School.* Beg. 8/14: *RoboCop.*

764. SUFFERN—LAFAYETTE—(357-6030). *Snow White and the Seven Dwarfs; Spaceballs.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—Through 8/13: *Spaceballs.* Beg. 8/14: *North Shore.* #2—*RoboCop.*

801. DANBURY—CINE—(743-2200). #1—*Stakeout.* #2—*Summer School.* #3—Through 8/13: *The Lost Boys.* Beg. 8/14: *The Monster Squad.*

802. DANBURY—CINEMA—(748-2923). #1—*Nadine.* #2—*La Bamba; Snow White and the Seven Dwarfs.*

803. DANBURY—PALACE—(748-7496). #1—*The Living Daylights.* #2—Through 8/13: *Back to the Beach.* Beg. 8/14: *Can't Buy Me Love.* #3—*Who's That Girl.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*La Bamba.* #2—*RoboCop.*

806. FAIRFIELD—COUNTY—(334-1411). *Dragnet; Snow White and the Seven Dwarfs.*

807. GREENWICH—CINEMA—(869-6030). #1—*La Bamba.* #2—Through 8/13: *Dragnet; The Care Bears' Adventure in Wonderland.* Beg. 8/14: *North Shore.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Living Daylights.* #2—*Nadine.* #3—Through 8/13: *Back to the Beach.* Beg. 8/14: *Wish You Were Here.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Lost Boys.* #2—*Stakeout.*

810. NORWALK—CINEMA—(838-4504). #1—*Who's That Girl.* #2—*RoboCop.*

811. NORWALK—NORWALK—(866-9202). *Nadine.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 8/13: *Full Metal Jacket; The Living Daylights.*

813. SOUTH NORWALK—SONO—(866-9202). 8/11-13: *Festival of Claymation.* 8/14-17: *L'Année des Méduses.* 8/18-20: *Man Facing Southeast.*

814. SPRINGDALE—STATE—(325-0250). *The Witches of Eastwick; Roxanne.*

815. STAMFORD—AVON—(324-9205). #1—*Who's That Girl.* #2—*RoboCop.*

816. STAMFORD—CINEMA—(324-3100). #1—*Summer School.* #2—*The Untouchables.* #3—Through 8/13: *The Lost Boys.* Beg. 8/14: *The Monster Squad.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Stakeout.* #2—Through 8/13: *Snow White and the Seven Dwarfs.* Beg. 8/14: *Can't Buy Me Love.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 8/13: *La Bamba.* Beg. 8/14: *Disorderlies.* #2—*Back to the Beach.* #3—*Masters of the Universe.* #4—*Nadine.* #5—Through 8/13: *Snow White and the Seven Dwarfs; Jaws The Revenge.* Beg. 8/14: *Can't Buy Me Love.* #6—Through 8/13: *Summer School.* Beg. 8/14: *The Monster Squad.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Stakeout.* #2—*Who's That Girl.* #3—*Summer School.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Living Daylights.* #2—*The Lost Boys.* #3—(227-9619). *Stakeout.* #4—(226-6666). *Roxanne.*

821. WESTPORT—POST—(227-0500). *Summer School.*

822. WILTON—CINEMA—(762-5678). Through 8/13: *The Witches of Eastwick; Snow White and the Seven Dwarfs.* Beg. 8/14: *Can't Buy Me Love.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Living Daylights.* #2—*Back to the Beach.* #3—Through 8/13: *Who's That Girl.* Beg. 8/14: *Disorderlies.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Summer School; The Care Bears' Adventure in Wonderland.* #2—*Back to the Beach.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Living Daylights.* #2—*The Lost Boys.* #3—Through 8/13: *Masters of the Universe.* Beg. 8/14: *Disorderlies.* #4—*La Bamba.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Full Metal Jacket.* #2—*Nadine.* #3—*Masters of the Universe.* #4—*Back to the Beach.* #5—*Adventures in Babysitting; Snow White and the Seven Dwarfs.* #6—*The Lost Boys.* #7—*Who's That Girl.* #8—*La Bamba.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Summer School.* #2—*Stakeout.* #3—*The Living Daylights.* #4—*The Witches of Eastwick.* #5—*Dragnet.* #6—*RoboCop.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *RoboCop; The Witches of Eastwick.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *La Bamba.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Lost Boys.* #2—*Summer School.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Masters of the Universe.*

913. IRVINGTON—CASTLE—(372-9324). #1—Through 8/13: *Masters of the Universe; "Crocodile" Dundee.* #2—Through 8/13: *The Untouchables; The Gate.*

914. LIVINGSTON—COLONY—(992-0800). *Stakeout.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Back to the Beach.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Living Daylights.* #2—Through 8/13: *Spaceballs.* Beg. 8/14: *No Way Out.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Living Daylights.* #2—*Stakeout.* #3—Through 8/13: *Adventures in Babysitting.* Beg. 8/14: *North Shore.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Who's That Girl.* #2—*Snow White and the Seven Dwarfs.* #3—Through 8/13: *RoboCop.* Beg. 8/14: *Can't Buy Me Love.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Living Daylights.* #2—Through 8/13: *RoboCop.* Beg. 8/14: *No Way Out.* #3—*Stakeout.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*La Bamba.* #2—*The Witches of Eastwick.* #3—Through 8/13: *The Untouchables.* Beg. 8/14: *Wish You Were Here.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Lost Boys.* #2—*Full Metal Jacket.* #3—*Summer School.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 8/13: *Snow White and the Seven Dwarfs; The Untouchables.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Stakeout.* #2—*The Living Daylights.*

932. ELIZABETH—ELMORA—(352-3483). *Masters of the Universe.*

933. LINDEN—QUAD—(925-9787). #1—*The Living Daylights; Snow White and the Seven Dwarfs.* #2—*Stakeout.* #3—*Spaceballs.* #4—*RoboCop.*

934. UNION—FIVE POINTS—(964-3466). #1—*Who's That Girl.* #2—*The Lost Boys.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Witches of Eastwick.*

936. UNION—UNION—(686-4373). #1—*Back to the Beach.* #2—*La Bamba.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Nadine.* #2—*Snow White and the Seven Dwarfs; Roxanne.* #3—*Masters of the Universe.*

938. WESTFIELD—TWIN—(654-4720). #1—Through 8/13: *Spaceballs.* Beg. 8/14: *No Way Out.* #2—Through 8/13: *RoboCop; Benji the Hunted.* Beg. 8/14: *Can't Buy Me Love.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*RoboCop; Benji the Hunted.* #2—Through 8/13: *Back to the Beach.* Beg. 8/14: *No Way Out.*

951. CLOSTER—CLOSTER—(768-8800). *The Living Daylights.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Stakeout.* #2—*The Living Daylights.* #3—*Superman IV.* #4—*Masters of the Universe.*

953. EMERSON—TOWN—(261-1000). #1—*Who's That Girl.* #2—*Nadine.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Dragnet.* #2—Through 8/13: *Snow White and the Seven Dwarfs; Adventures in Babysitting.* Beg. 8/14: *Can't Buy Me Love.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Back to the Beach.* #2—*Nadine.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Lost Boys.* #2—*Who's That Girl.*

957. FORT LEE—SHARON—(224-0202). *La Bamba.*

958. OAKLAND—TWIN—(337-4478). #1—*The Lost Boys.* #2—*Who's That Girl.*

959. PARAMUS—CINEMA 35—(845-5070). *Dragnet.*

960. PARAMUS—DRIVE-IN—(368-1440). Through 8/13: *Revenge of the Nerds II; Police Academy 4.*

961. PARAMUS—BERGEN MALL—(845-4449). Through 8/13: *Snow White and the Seven Dwarfs; Happy New Year.* Beg. 8/14: *Can't Buy Me Love.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*The Living Daylights.* #2—*The Untouchables.* #3—*Summer School.* #4—*La Bamba.* #5—*Masters of the Universe.* #6—*The Lost Boys.* #7—*Full Metal Jacket.* #8—*Nadine.* #9—*Back to the Beach.* #10—*Stakeout.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Who's That Girl.* #2—Through 8/13: *The Witches of Eastwick.* Beg. 8/14: *Disorderlies.* #3—*RoboCop.*

964. RAMSEY—CINEMA—(825-2090). *The Living Daylights.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *The Untouchables; Snow White and the Seven Dwarfs.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Stakeout.* #2—*Summer School.* #3—*Back to the Beach.* #4—*La Bamba.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 8/13: *Masters of the Universe.* #2—Through 8/13: *Snow White and the Seven Dwarfs; The Untouchables.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Snow White and the Seven Dwarfs; Adventures in Babysitting.* #2—*Spaceballs.* #3—*Superman IV.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*The Living Daylights.* #2—*Masters of the Universe.* #3—Through 8/13: *Spaceballs.* Beg. 8/14: *North Shore.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Stakeout.* #2—*La Bamba.* #3—*The Lost Boys.* #4—Through 8/13: *Snow White and the Seven Dwarfs; Roxanne.* Beg. 8/14: *Can't Buy Me Love.*

BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. **36, 37, 42, 87, 101, 112, 210, 218, 309, 319, 405, 504, 507, 508, 511, 513, 530, 531, 533, 606, 608, 610, 611, 614, 625, 706, 722, 725, 757, 903, 917, 954, 969**

BACK TO THE BEACH—(1 hr. 33 min.; 1987) Frankie Avalon and Annette Funicello, teen stars of sixties beach movies, play a grown couple living in Ohio who, while visiting their college-age daughter and her surfer boyfriend, recall the fun times they used to have. With Lori Laughlin, Tommy Hinkley, and Demian Slade. Written by James Komack, Steve Meerson, Peter Krikes, and Chris Thompson. Dir. Lyndall Hobbs. PG. **21, 33, 47, 85, 102, 112, 210, 212, 215, 217, 219, 220, 302, 305, 314, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 613, 621, 626, 631, 634, 701, 705, 706, 713, 715, 718, 723, 750, 755, 760, 803, 808, 818, 900, 901, 903, 915, 936, 950, 955, 962, 967**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **20, 36, 36, 48, 68, 88, 92, 101, 106, 110, 111, 112, 200, 209, 214, 218, 219, 221, 222, 300, 302, 303, 304, 306, 312, 313, 319, 401, 406, 500, 503, 510, 517, 520, 526, 527, 530, 532, 604, 606, 608, 610, 612, 618, 621, 625, 633, 702, 703, 706, 708, 709, 724, 753, 762, 802, 805, 807, 818, 902, 903, 910, 920, 936, 957, 962, 967, 971**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest gave to the original. This time, producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirring speed. Sexual attitudes are stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider; Murphy's the star, the gravy train, and everyone in the movie treats him as a king. There's nothing left for him to discover as an actor but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. **37, 90, 112, 201, 216, 515, 530, 620**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **20, 34, 51, 84, 101, 112, 204, 210, 218, 302, 304, 309, 314, 322, 504, 507, 508, 511, 517, 523, 625, 636, 638, 709, 723, 724, 760, 803, 817, 818, 822, 918, 938, 954, 961, 971**

DISORDERLIES—(1 hr. 25 min.; 1987) In this comedy-adventure, the Fat Boys, a popular rap group, portray inept hospital orderlies hired by a compulsive gambler to "bump off" his rich uncle. With Ralph Bellamy, Tony Plana, and Anthony Geary. Written by Mark Feldberg and Mitchell Klebanoff. Dir. Michael Schultz. PG. **33, 66, 90, 109, 111, 207, 208, 209, 210, 211, 222, 223, 300, 306, 312, 315, 406, 503, 506, 509, 517, 532, 604, 610, 625, 632, 708, 714, 724, 818, 900, 902, 963**

DRAGNET—(1 hr. 50 min.; 1987) Jowly and contemptuous, with a Nixonish nose and a perfectly barbered brush cut, Dan Aykroyd is amazingly good as Joe Friday's nephew in this elaborate parody of the old TV cop show. Aykroyd gets more than Jack Webb's mannerisms, he gets his soul; the staccato narration, delivered with phenomenal diction, catches perfectly the officious overexplicitness, the unasked-for bursts of civic pride, the pathetic reliance on "facts." As long as Aykroyd is narrating, the movie is very funny. Alas, there is a huge, noisy, but feeble picture around him, in which Tom Hanks just barely hangs on as a more contemporary cop, and the usual depressing assortment of summer-season car chases fills out a stupid story. Good cameos from Christopher Plummer as an unctuous minister and Dabney Coleman as a lisping, Hefnerish erotica king. Written by Aykroyd, Alan Zweibel, and Tom Mankiewicz. Dir. Mankiewicz. (7/13/87) PG-13. **620, 806, 807, 904, 954, 959**

EAT THE PEACH—(1 hr. 38 min.; 1986) An Irish comedy about two small-town losers who attract media attention with a daredevil scheme inspired by the feats of Elvis Presley in the film *Roustabout.* Screenplay by Peter Ormrod and John Kelleher. Dir. Ormrod. **4**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor (Lee Ermey). When one of the recruits (Vincent D'Onofrio) becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. A mood of nihilistic farce takes hold, aimless and punishing. Another recruit (Matthew Modine) wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, in his beautiful movie-set Hue, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of a platoon are picked off by a sniper. The movie is large-scale and audacious, but it has a malicious and impotent spirit. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers.* (7/13/87) R. **6, 31, 51, 66, 82, 112, 223, 302, 304, 310, 405, 505, 514, 523, 527, 530, 606, 608, 625, 754, 812, 903, 921, 962**

THE GIRL—(1 hr. 44 min.; 1987) Franco Nero stars as a wealthy married European attorney in his forties who is having an affair with a teenage girl and becomes involved in murder, blackmail, and deception. With Bernice Stegers, Clare Powney, and Christopher Lee. Screenplay by Ernest Hotch. Dir. Arne Mattson. **4, 45**

GOOD MORNING, BABYLON—(1 hr. 55 min.; 1987) A lovely-looking dud, from the writer-director team of Paolo and Vittorio Taviani. In the early part of the century, two brothers, Andrea (Joaquim De Almeida) and Nicola (Vincent Spano), who restore Romanesque cathedrals in Italy, leave home for the New World. After unheroic adventures in the west, they wind up building sets for D. W. Griffith's super-production *Intolerance.* The two attractive young men are nearly inarticulate, but their rapport is so complete that they barely require speech. No doubt the Tavianis are telling us something about the bliss they feel in working with each other, but the theme of equality between brothers is more pleasant than dramatic. The Hollywood scenes, beautifully lit, capture the happy innocence of silent movies, but mostly the movie is shapeless and soft. Astonishingly, the filmmakers overlook the comic possibilities of a backstage view of *Intolerance,* whose Babylonian sequences are a staggering, and staggeringly great, mixture of piety and lasciviousness. (7/27/87) PG-13. **11, 54**

LA GRAN FIESTA—(1 hr. 40 min.; 1987) In Spanish and English, Eng. subtitles. A film from Puerto Rico, set in 1942, concerning sexual and political intrigue at a grand formal ball, the last to be held at an exclusive Old San Juan social club. With Daniel Lugo, Miguel-ángel Suárez, Luis Prendes, Raúl Dávila, Raul Julia, and E. G. Marshall. Dir. Marcos Zurinaga. **81**

HAPPY NEW YEAR—(1 hr. 26 min.; 1987) A love story about thieves, based on the 1973 French film of the same name by Claude Lelouch. With Tom Courtenay, Peter Falk, Charles Durning, and Wendy Hughes. Dir. John Avildsen. PG. **11, 46, 606, 626, 634, 961**

★ **INNERSPACE**—(1 hr. 58 min.; 1987) Completely amiable summer-season toy from the House of Spielberg, directed by Joe Dante. Dennis Quaid, as a swashbuckling former Navy pilot miniaturized in a scientific experiment, winds up, through complications too laborious to mention, inside the body of Martin Short, a hypochondriacal Safeway clerk. From inside, riding his tiny command module, Quaid can see what Short sees. Since Short is being chased by a group of thugs, he needs help, and Quaid teaches him how to act tough. Short literally listens to an inner voice. The slapstick comedy is not always high-grade, and the movie jumps all over the place, without obeying any rules. Still, *Innerspace* is consistently funny. Starting out as a lame little hysteric who just wants to get by, Martin Short displays an engaging, cocky pride in his new courage. Meanwhile, inside Short's body, Quaid passes through colonic caverns and along undulating cardiac walls, sliding down perilous chasms into deep pools. The movie fulfills its implicit promise: It makes the Rhine journey down the gullet every bit as exciting as a voyage to Saturn. (7/20/87) PG. **10, 725**

JAWS THE REVENGE—(1 hr. 40 min.; 1987) The great white shark shows up unexpectedly in the Bahamas to haunt Lorraine Gary (now widowed). With Michael Caine, Lance Guest, and Mario Van Peebles. Screenplay by Michael de Guzman. Dir. Joseph Sargent. **35, 303, 818**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is by far the best thing in this deluxe French culture package—a rather dry, even academic, adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin (Daniel Auteuil), can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. César's mercenary lust is a calculating rather than an explosive passion, and Jean, who sees and learns nothing, becomes tiresome in his unending nobility. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). Handsome wide-screen color by cinematographer Bruno Nuytten. (7/20/87) PG. **49**

THE LIVING DAYLIGHTS—(2 hr. 10 min.; 1987) Timothy Dalton, the new James Bond, is a very handsome actor, but there's a spark missing. Dalton, who has taken on classical roles in the theater, makes the mistake of playing Bond seriously, a ploy that can't be supported by the script. Despite its rather grim hero, this 15th Bond movie is good fun for about an hour or so. Much of the action is in the amiably preposterous mode of *Octopussy,* with one jolt leading to the next (a specialty of director John Glen). The best thrill: an escape from Communist border guards in Czechoslovakia in which Bond and his lady friend (Maryam d'Abo), a cellist, slide down the snowy mountains on her cello case, Commies in pursuit, and as they pass under a barrier at the Austrian border, Bond throws the Strad into the air, catching it as it comes down on the other side. Some scenes among rebels in Afghanistan, however, fall rather flat. Written by Michael G. Wilson and Richard Maibaum. (8/10/87) PG. **24, 32, 62, 67, 85, 90, 102, 103, 106, 108, 109, 112, 210, 211, 212, 213, 216, 217, 219, 220, 222, 300, 301, 305, 316, 317, 318, 321, 401, 406, 504, 505, 506, 509, 512, 518, 523, 524, 530, 532, 603, 606, 608, 610, 612, 613, 617, 621, 625, 629, 631, 632, 634, 635, 637, 700, 706, 712, 714, 718, 722, 724, 756, 758, 759, 762, 803, 808, 812, 820, 900, 902, 904, 916, 917, 919, 931, 933, 951, 952, 962, 964, 970**

LIVING ON TOKYO TIME—(1 hr. 23 min.; 1987) A romantic comedy about a recent émigré from Japan who's trying to get her green card and ends up in an arranged marriage with a Japanese American rock musician. With Minako Ohashi and Ken Nakagawa. Screenplay by John McCormick and Steven Okazaki. Dir. Okazaki. **81**

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Barnard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. **7, 7, 33, 52, 68, 85, 90, 100, 106, 109, 111, 112, 200, 204, 207, 209, 211, 214, 218, 219, 220, 222, 300, 301, 312, 315, 318, 406, 503, 505, 506, 509, 517, 523, 525, 530, 532, 603, 606, 608, 610, 612, 616, 621, 625, 627, 629, 631, 635, 638, 705, 706, 708, 709, 711, 713, 714, 723, 724, 752, 756, 801, 809, 816, 820, 902, 903, 911, 921, 934, 956, 958, 962, 971**

A MAN IN LOVE—(1 hr. 48 min.; 1987) Peter Coyote, as an American movie star making a serious picture in Rome, looks more gaunt and famished than Max von Sydow lugging the cross up Golgotha. Certainly no one can beat an American actor for seriousness. The French writer-director Diane Kurys, who was an actress for eight years, knows all too well how actors behave in a crisis of Inspiration. Coyote rampages around his dressing room, carries on an affair with a luscious young actress cast in the film (Greta Scacchi), lies to his wife (Jamie Lee Curtis), smashes up his car, and abuses his assistant (Peter Riegert), who obviously adores him. Tall, with sleepy eyes, and a snarly, arrogant edge to his fine voice, Coyote has a few moments of power, but mostly he's absurd. Yet it's not his fault: Kurys should have had the sense to realize that her hero had become a clown. Indeed, the whole movie should be satire and not what it is—glossy, fluent kitsch. Kurys, in her first English-language production, doesn't have the camera technique for this sort of flashy material, with its displays of temperament and its movie-within-the-movie scenes. The blonde, sumptuous Greta Scacchi, however, is made more beautiful by love. If nothing else, Kurys has found a way of making Scacchi a star. (8/10/87) R. **6, 54**

MASTERS OF THE UNIVERSE—(1 hr. 48 min.; 1987) A good-vs.-evil adventure pitting the superhero He-Man against the evil Skeletor. Based on the line of toys by Mattel. With Dolph Lundgren, Frank Langella, Meg Foster, and Billy Barty. Written by David Odell and Stephen Tolkin. Dir. Gary Goddard. PG. **3, 5, 30, 60, 69, 90, 91, 92, 100, 103, 104, 107, 108, 109, 112, 200, 204, 207, 208, 211, 213, 216, 219, 220, 222, 223, 300, 306, 312, 313, 316, 404, 406, 503, 508, 517, 521, 523, 530, 600, 606, 608, 611, 616, 618, 621, 625, 706, 708, 711, 714, 721, 724, 759, 818, 902, 903, 912, 913, 932, 937, 952, 962, 968, 970**

THE MONSTER SQUAD—(1 hr. 21 min.; 1987) A comedy- adventure about small-town kids who confront their favorite boogeymen in the ultimate battle between good and evil. With André Gower, Duncan Regehr, Stephen Macht, and Stan Shaw. Written by Shane Black and Fred Dekker. Dir. Dekker. PG-13. **33, 47, 67, 87, 207, 220, 223, 300, 310, 316, 504, 517, 529, 532, 600, 610, 625, 634, 801, 816, 818,**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 533**

NADINE—(1 hr. 28 min.; 1987) A comedy, set in Austin, Texas, in 1953, about a manicurist and her philandering husband. With Kim Basinger, Jeff Bridges, Rip Torn, and Glenne Headly. Written and directed by Robert Benton. PG. **7, 60, 85, 200, 200, 213, 218, 219, 302, 304, 310, 406, 505, 512, 514, 516, 517, 519, 527, 529, 600, 606, 609, 610, 621, 625, 634, 702, 706, 719, 724, 753, 802, 808, 811, 818, 903, 937, 953, 955, 962**

NO WAY OUT—(1 hr. 54 min.; 1987) Reviewed in this issue. R. **21, 40, 64, 80, 110, 200, 202, 212, 220, 304, 307, 500, 509, 514, 611, 709, 714, 723, 753, 916, 919, 938, 950**

NORTH SHORE—(1 hr. 40 min.; 1987) The coming-of-age adventure story of an Arizona surfer who gives up college to face the challenges of Hawaii's legendary North Shore surf. With Matt Adler, Nia Peeples, John Philbin, and Gregory Harrison. Screenplay by Tim McCanlies and William Phelps. Dir. Phelps. PG. **35, 210, 509, 510, 523, 601, 613, 626, 627, 634, 709, 723, 800, 807, 917, 970**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **11, 221**

REVENGE OF THE NERDS II: NERDS IN PARADISE—(1 hr. 21 min.; 1987) The army of outcasts returns to find victory at a fraternity conference in Fort Lauderdale. With Robert Carradine, Anthony Edwards, Timothy Busfield, Andrew Cassese, and Curtis Armstrong. Dir. Joe Roth. PG-13. **33, 529, 960**

RITA, SUE AND BOB TOO—(1 hr. 35 min.; 1987) Two young English girls are sexually initiated in this rather tacky-looking comedy set in a sterile new town in northern England. The seducer, a married cad, is remarkably crass, and so are the girls, who don't expect romance, softness, or even nakedness. Bluntness would seem to be the intended comic point of this movie, which tries to pass off insensitivity as satire and cheeky wit. Dir. Alan Clarke. (8/3/87) R. **11**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader–ish helmet for some brain repair, Bottin has his finest moment: Eyebrowless now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **24, 31, 50, 67, 85, 90, 108, 109, 112, 200, 202, 207, 211, 214, 216, 220, 222, 304, 305, 313, 315, 319, 321, 322, 402, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 615, 616, 627, 636, 703, 706, 709, 713, 714, 723, 753, 763, 800, 805, 810, 815, 904, 906, 918, 919, 933, 938, 950, 963**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star and screenwriter of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created a paean to a heroic age (the France of Louis XIV); he must have felt that life had diminished by the 1890s. Steve Martin knows that since then it has diminished a great deal more. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, an astronomer; Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *A Midsummer Night's Dream* than to Rostand. And Martin has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **5, 25, 52, 84, 526, 531, 612, 623, 709, 710, 720, 724, 814, 820, 937, 971**

SPACEBALLS—(1 hr. 36 min.; 1987) When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be there in the original to get him going. In the case of this takeoff of the *Star Wars* series, the original material was kid-stuff-jokey to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs* is tame, very tame. There's a good joke about an extremely large spaceship, and Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones, but most of the movie is second-drawer stuff. (7/13/87) PG. **20, 64, 80, 201, 210, 223, 302, 308, 501, 502, 510, 515, 600, 608, 611, 623, 625, 722, 724, 764, 800, 916, 933, 938, 969, 970**

STAKEOUT—(1 hr. 55 min.; 1987) Reviewed in this issue. R. **20, 22, 36, 61, 84, 101, 106, 110, 112, 200, 202, 204, 206, 214, 219, 220, 300, 304, 306, 307, 309, 313, 318, 322, 404, 406, 504, 505, 512, 516, 517, 525, 528, 529, 601, 604, 606, 608, 610, 612, 616, 618, 621, 625, 635, 637, 700, 706, 707, 715, 722, 753, 761, 801, 809, 817, 819, 820, 904, 914, 917, 919, 931, 933, 952, 962, 967, 971**

SUMMER SCHOOL—(1 hr. 38 min.; 1987) Mark Harmon plays a high-school gym coach who has to cancel his summer-vacation plans when he is assigned to teach remedial English to a group of failures: a comedy. With Kirstie Alley and Ken Olandt. Screenplay by Jeff Franklin; story by Franklin, Stuart Birnbaum, and David Dashev. Dir. Carl Reiner. PG-13. **33, 215, 219, 308, 314, 406, 509, 512, 517, 530, 601, 606, 608, 610, 625, 634, 705, 706, 715, 723, 755, 763, 801, 816, 818, 819, 821, 901, 904, 911, 921, 962, 967**

SUPERMAN IV: THE QUEST FOR PEACE—(1 hr. 30 min.; 1987) The Man of Steel, trying to rid the world of nuclear armaments, must face Nuclear Man, a creation of the evil Lex Luthor. With Christopher Reeve, Gene Hackman, Margot Kidder, Jackie Cooper, and Marc McClure in their original roles; also featuring Mariel Hemingway, Jon Cryer, and Mark Pillow. Screenplay by Lawrence Konner and Mark Rosenthal; story by Konner, Rosenthal, and Reeve. Dir. Sidney J. Furie. PG. **33, 66, 100, 111, 112, 206, 207, 208, 214, 223, 300, 304, 312, 406, 517, 530, 608, 626, 715, 723, 952, 969**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro in his wittiest performance in years. Expansive and happy, Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types who gather to pay him tribute, with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, with extraordinary set pieces assembled by De Palma, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **11, 24, 34, 62, 85, 108, 112, 200, 203, 217, 307, 311, 505, 511, 513, 515, 519, 530, 615, 625, 627, 636, 702, 704, 705, 816, 913, 920, 930, 962, 966, 968**

VAMPIRES IN HAVANA—(1 hr. 20 min.; 1986) In Spanish, Eng. subtitles. This animated feature, a Cuban-Spanish co-production, is a comedy about vampires in Havana in 1933 and a potion that allows them to enjoy sunlight. Written and directed by Juan Padron. **1**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **63**

WHO'S THAT GIRL—(1 hr. 32 min.; 1987) Madonna stars as an ex-con trying to find who was responsible for her false imprisonment: a romantic comedy. With Griffin Dunne, Haviland Morris, John McMartin, and John Mills. Screenplay by Andrew Smith and Ken Finkleman; story by Smith. Dir. James Foley. PG. **10, 41, 44, 101, 112, 203, 210, 213, 219, 223, 304, 306, 309, 313, 316, 406, 503, 506, 509, 514, 517, 520, 523, 530, 602, 606, 608, 610, 612, 619, 625, 627, 628, 706, 708, 709, 715, 721, 723, 751, 753, 803, 810, 815, 819, 900, 903, 918, 934, 953, 956, 958, 963**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, a place so drab it feels further away than a Victorian blacking factory, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **81, 81, 203, 808, 920**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **33, 51, 65, 501, 521, 608, 622, 626, 710, 814, 822, 904, 906, 920, 935, 963**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **43, 630**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **53**

REVIVALS

ALPHAVILLE—(1 hr. 40 min.; 1965) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina, and Akim Tamiroff. Dir. Jean-Luc Godard. **1**

ARSENIC AND OLD LACE—(1 hr. 58 min.; 1944) A hilarious, macabre comedy, adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. **8**

BLADE RUNNER—(1 hr. 54 min.; 1982) An unsuccessful homage-parody of forties *film noir*, set in twenty-first-century Los Angeles. Harrison Ford is a retired police detective called back into service to eliminate some robots that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naively bad experimental films. Dir. Ridley Scott. **1**

CHRISTMAS IN JULY—(1 hr. 7 min.; 1940) A light, funny, fast, and well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn, and Ernest Truex. **83**

FITZCARRALDO—(2 hr. 37 min.; 1982) In German, Eng. subtitles. Epic folly from director Werner Herzog. A cracked colonial entrepreneur (Klaus Kinski) wants desperately to build an opera house for his shabby city in the Amazon jungle. Hoping to finance his scheme by forging a new trade route for rubber, he has an Indian tribe haul a steamship by hand over a mountain—an image so monstrous and static it becomes a joke. With Claudia Cardinale. **9**

THE LION IN WINTER—(2 hr. 14 min.; 1968) James Goldman's attitudinizing work presents Henry II, Eleanor of Aquitaine, and their sons' internecine struggles as a would-be Wildean soap opera. It is directed coarsely and pretentiously by Anthony Harvey, and indifferently acted by all, although Katharine Hepburn's performance won her an Oscar. With Peter O'Toole and Anthony Hopkins. **2**

THE MIRACLE OF MORGAN'S CREEK—(1 hr. 39 min.; 1944) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **83**

NOSFERATU THE VAMPYRE—(1 hr. 47 min.; 1979) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **9**

ROMAN HOLIDAY—(1 hr. 48 min.; 1953) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the Eternal City. Dir. William Wyler. **8**

THE RULING CLASS—(2 hr. 34 min.; 1972) Based on an absurdist play by Peter Barnes, this thoughtful satire, directed by Peter Medak from Barnes's own screenplay, is at times sharp and witty, at times heavy-handed. Peter O'Toole dazzles as the unlikely heir to a title who innocently insists he is Christ and then suddenly, in a complete reversal, becomes an evil killer convinced he is Jack the Ripper. **2**

SCARLET STREET—(1 hr. 43 min.; 1946) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails) and finally to murder. Dan Duryea is properly loutish as Bennett's other man. **8**

A SLIGHT CASE OF MURDER—(1 hr. 15 min.; 1938) An adaptation of a play by Damon Runyon and Howard Lindsay, with Edward G. Robinson in a screamingly funny role as an ex-gangster trying to live down his past. Dir. Lloyd Bacon. **8**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **20, 37, 40, 42, 87, 101, 112, 200, 204, 209, 218, 219, 221, 300, 304, 310, 313, 401, 406, 500, 504, 507, 508, 511, 517, 523, 530, 533, 606, 609, 610, 611, 612, 618, 625, 627, 631, 636, 706, 709, 723, 724, 764, 802, 806, 817, 818, 822, 903, 918, 930, 933, 937, 954, 961, 966, 968, 969, 971**

THRONE OF BLOOD—(1 hr. 50 min.; 1957) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **8**

TO CATCH A THIEF—(1 hr. 37 min.; 1955) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. **83**

WE'RE NOT DRESSING—(1 hr. 3 min.; 1934) A rather silly, but very cheerful, musical version of *The Admirable Crichton*, wherein Bing Crosby, Ethel Merman, Carole Lombard, and others are shipwrecked on an island. Class distinctions vanish, Bing and Ethel sing, and George Burns and Gracie Allen turn up to confuse everyone even more. Dir. Norman Taurog. **8**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, August 12

SHERLOCK'S LAST CASE—Frank Langella plays Sherlock, and Donal Donnelly is his friend and confidant, the affable Dr. Watson, in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon. It's an entirely new story--and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Previewing now prior to an 8/20 opening. Mon. through Sat. at 8, Sat. at 2, $27.50 to $37.50; Wed. at 2, $22 to $32.50. Starting 9/7 (after Labor Day), Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; opened 4/25/85. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wilson, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ●

BROADWAY BOUND—Linda Lavin, John Randolph, Evan Handler, Philip Sterling, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45; through 9/6. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs Christopher Hampton's drama, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30; through 9/6. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ADVENTURES OF ULTRA VINYL—A sci-fi play by Amber Chase, complete with rock music and lyrics, by different composers and lyricists,telling of mysterious aliens and their contact with earth. Wed. through Sat. at 7:30, Sun. at 5; $15; through 9/13. **Henry Street Playhouse,** 466 Grand Street (307-7171).

BUNKER REVERIES—Sheila MacRae, Richard Backus, Ralph Waite, and Robert Stattel star; Stattel as a disgraced former Attorney General, still living in Washington, D.C., fighting to salvage his dignity in the face of troubles with his mistress (Patricia Elliott), his family, and his country; directed by Allan Carlsen. Featured in the cast are Debra Cole and Kristin Griffith. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 9/6. **Roundabout Theatre,** 100 East 17th Street (420-1360).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Mary Dierson, Patrick O'Connell, and Robinson Dean. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30; through 8/23. **Promenade Theatre,** Broadway and 76th Street (580-1313).

THE DIARY OF BLACK MEN—A play addressing the controversial issue of black male/female relationships. 8/14 at 8; 8/16 at 3 and 7; $19.50 to $27.50. **Town Hall Theatre,** 123 West 43rd Street (997-1003).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, Ray Gill. Mon. through Sat. at 8, Wed. and Sat. at 2; $24.50. **John Houseman Theatre,** 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

THE GARDEN OF EARTHLY DELIGHTS—Martha Clark's version of the Bosch painting blends theater and dance, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and St. at 7:30 and 9:30; $22.50 to $25; through 8/22. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20; through August. Performed by the Light Opera of Manhattan Company at **Playhouse 91,** 316 East 91st Street (831-2000).

THE LEGACY—Gordon Nelson's play gives an account of the history of gospel music; directed by Elmo Terry-Morgan. Featured in the cast are Marsha West, Jo-Hanna Daughtrey, James McLeod, Tunde Samuel, Clarice Thompson, Billie Scott, Lorrie Porch, Cheryl Hilliard-Hewitt, and Conrad Neblet. Through 8/23: Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theatre,** 2033 Fifth Avenue (2nd floor) (427-5615).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location). Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; $10 and $12.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in the revival of the highly praised musical play by Ben Caldwell about the famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $18 to $24. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. Mac Gregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theatre** (over the Promenade Theatre), 2162 Broadway (307-7171).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the story of a perky, teenage girl (circa 1960) with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

THE REGARD OF FLIGHT—Return engagement of Bill Irwin in an evening of music, fun, and frolics, backed by Doug Skinner who wrote the music, and M. C. O'Connor. Tue. through Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; through 8/9; $25–$30. **Mitzi Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

THE SILVER FOX—Uta Hagen stars in Donna De Matteo's play which is set in an upper east side townhouse on New Year's eve, and tells of three generations of a

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family torn by their love for the same man; directed by Herbert Berghof. Featured in the cast are Laila Robins and Kelly Wolf. Mon. through Thu. at 8, Fri. and Sat. at 9, Wed. and Thu. at 2:30; $16 through $20; 8/10 through 29. **John Drew Theater** of Guild Hall, 158 Main Street, East Hampton (516 324-4050).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), based on autobiographical incidents, about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

WHO DUMPED THE DIVA—Susan Schrader's musical comedy murder mystery. Tue. through Sat. at 7:30l Sun. at 3 and 7; 8/8 through 16; $10. **Nat Horne Theatre**, 440 West 42nd Street (315-3081).

THEATER COMPANIES

AMERICAN THEATER EXCHANGE—Through 8/29: A revival of Romulus Linney's *Holy Ghosts,* dramatizing the power of faith, the promise of salvation, and the fervor of religious ecstasy shared by members of a snake-handling cult in the rural south (the snakes on stage are fake, don't be scared), in the days when evangelists tended to their flocks without fleecing them; directed by Douglas Jacobs. Featured in the cast are Brad Fisher, Diana Castle, and Ollie Nash. Mon. through Fri. at 8, Sat. at 5 and 9; $25. Also, there's a Wednesday matinee at 2 on 8/19. Presented by the San Diego Repertory Theatre, at **Theatre 890,** 890 Broadway (242-0800).

BLUE HERON COMPANY—Fernando Arrabal's *On The Tightrope* concerns a circus performer, exiled from Madrid, who becomes a tightrope walker--suspended between life and death; directed by W. A. Finlay. Featured in the cast are Bruce Robertson Smith, J. C. Hoyt, and Tom Bruno. Thu. through Sat.; 9/10 through 26; $8. **Mazur Theatre,** 555 East 90th Street (787-0422).

FREE SHAKESPEARE IN THE PARK—*Two Gentlemen of Verona,* directed by Stuart Vaughan, tells of two ladies (Elizabeth McGovern and Deborah Rush) disguised as two young men, traveling the road to romance, and describes their detours along the way. Featured in the cast are John Pankow, James M. Goodwin, Thomas Gibson, Dylan Baker, and Jerome Dempsey. Tue. through Sun. at 8; through 8/16. Free tickets distributed, one per person, starting 6:15 on date of performance. 8/21–9/13, *King Henry IV,* pt. I. Henry Bolinbroke, beset with anxieties, succeeds the murdered Richard II, while his son and heir cavorts with Falstaff; directed by Joseph Papp. **Delacorte Theatre.** From Central Park West, enter at 81st Street to reach the theatre; from Central Park East, you enter at 79th Street and Fifth Avenue.

NEGRO ENSEMBLE COMPANY—Through 8/30: Hazel J. Medina and Sullivan H. Walker star in a revival of Trevor Rhone's *Two Can Play,* set in Kingston, Jamaica, and telling of a marriage's domination and liberation; directed by Clinton Turner Davis. Wed. at 2 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

NEW RUDE MECHANICALS—Moliere's *The Misanthrope* , adapted by Robert and Lorraine Ross Hall. 8/11, 12, 13, and 14, 8/18, 19, 20, 21, and 22 at 8; $8. Featured in the cast are Robert K. Watson, Julia Glander, Mitch Tebo, Erid Kramer, Constance McCord, Ronald Brice, John Pynchon Holms, David Cleaver, Maggie Hawthorne, and Rainard Rachele. **Pelican Studio Theatre,** 750 Eighth Avenue, 6th floor (971-5630).

REPERTORIO ESPANOL—8/16 at 3, *La Zarzuela.* 8/11 to 13 at 8, *El Burlador De Sevilla,* a modern version of Tirso Molina's creation (circa 1630) of the Don Juan myth, as the first part of a two-play cycle of classic works dealing with the legend, with music by Pablo Zinger, and directed by Rene Buch. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THEATRE 22—August von Kotzebue's *Count Benyowsky,* which is *Lear,* done as soap opera; Federico Garcia Lorca's *Blood Wedding,* about family feuds (with flamenco music and dance); and Henrik Ibsen's *Hedda Gabler,* in rolling repertory. Thu. through Sat. at 8, Sun. at 2; $6; through 8/30. Phone for details. **Theatre 22,** 54 West 22nd Street (243-2805).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* Through 9/6: John Reaves's *Solo Flight* is about a young man from a prosperous family who has never spoken, and the woman who is hired to look after him; directed by D. A. G. Burgos; featured in the cast are company members Bruce Barney, Mickey Zezima, Devra Cohen, James Robinson, Charles Feldman, Donna Orlando, Jane Holst, and Matthew Maguire. Tue. through Sun. at 7. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

VORTEX THEATER COMPANY—Don Nigro's *Cinderella Waltz,* a comic take-off on the fairy tale; directed by Robert Chapel. Thu. through Sat. at 8, Sun. at 3; $8; through 8/23. **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

ZOO REPERTORY—Sam Shepard's *Geography of a Horse Dreamer,* directed by Chris Cavalier, about an artist's conflict between personal vision and social exploitation; on a double bill with Shepard's *Killer's Head.* Featured in the casts are Dusko Petkovich and Tony DeRiso. Wed. through Sat. at 8, Sun. at 3; $8; through 8/16. **TOMI Terrace Theatre,** 23 West 73rd Street (718 848-7420).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BACK TO THE ROOM-Richard Lawrence David's play about a lively couple; directed by Gail Michelson. Featured in the cast are David Edwardson, Tom Bruce, Belle Maria Wheat, and Joe Bays. Wed. through Sat. at 8, 8/12 through 15; $6. **Sargent Theatre,** 314 West 54th Street (581-3044).

BITS AND SNATCHES—An evening of dramatic sketches and monologues from the works of David Mamet and Harold Pinter; featured in the cast are John Elijah Bauman, Damian Young, Taso Stavrakis, Brian Cousins, Ben Currier, Steve Picciano, and Mary Beth O'Conner; directed by Taso Stavrakis. 8/15 to 18, 22 to 25 at 7 and 10; 8/16 and 23 at 3 and 7; 8/17, 18, 24 and 25 at 8; $8. **Primary Stages,** 354 West 45th Street (749-3070).

THE BUTLER DID IT—A comedy thriller by Walter Marks and Peter Marks; directed by Grace Riskin. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; through 8/30. **Riverwest Theatre,** 155 Bank Street (243-0259).

CAGED MEN—Written and directed by Robert Perring, the play takes a look at homosexuality, drug abuse, and the power struggle inside a maximum security prison. Featured in the cast are Cary Paul Wright, Steve Burton, Marc Macaulay, Frank Pisano, Joey Salazar, Phelston Jones, and Rosemarie Sciarrone. Thu. through Sat. at 7:30, Sun. at 4; through 8/23; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

COUNT DRACULA—Ted Tiller's drama, based on Bram Stoker's classic *Dracula,* retells the tale blending suspense, romance, comedy, and drama. Featured in the cast are Howard Thoreson, Joseph Scott, Keith Michl, David McConnell, Dale Merchant, Randy Kelly, Marjorie Feenan, Susan Farwell, and Don Durling Thu. and Fri. at 8, Sat. at 7 and 10; 8/21 through 9/19. **The Village Performers Theatre,** 981 Third Avenue (496-2533).

THE CONCEPT—Casey Kurtti's drama performed by, and based upon, the real-life experiences of residents of Daytop Village, the drug rehabilitation center; conceived and directed by Lawrence Sacharow. Thu. at 8; $12; through 9/3. **Morse Center Theatre** at Trinity School, 121 West 91st Street (873-1650).

DOUBLE BILL—Hugh Esten's *Elmo Dunkle: Soldier of Fortune,* inspired by covert aid to the Nicaraguan contras and trading arms for hostages, and *All My Three Sons,* a satiric family drama set in the milieu of the Iran/contra hearings; directed by Bob McGrath. 8/15, 16, 22, 23, 29, 30 at 8; $7. **Ridge Street Theatre,** 150 First Avenue (477-5288).

THE HOUSE OF BERNARDA ALBA—A revival of Federico Garcia Lorca's drama about women in Spanish villages and how they're forced to conform to the values of the prevailing order; directed by Julia Robinson. Featured in the cast are Sarah Melici, Lally Ross, Elizabeth Bove, Charlotte Fleck, Alexandra Gittes, Laura Garcia, and Luz Castano. Mon. through Sat. at 8; $8. **TOMI Theatre,** 23 West 73rd Street (787-3980).

INTRICATE ACQUAINTANCES—Penn Jillette's *Do You Want To Know a Secret?;* directed by Michael Wills. Saul Zachary's *A Likeness To Life;* directed by Linda Nerine. Tue. through Thu. at 8; $6; through 8/13. **Cactus Theatre,** 91 Charles Street (242-0709).

THE LONGBOAT—John Chodes's drama about a little-known aspect of the mutiny on the Bounty story, and how Capt. Bligh brought the lifeboat safely into port; directed by William Martin. Featured in the cast are James Walch, Rob Donohoe, John Juback, and Eddie Grossman. Wed. through Sun. at 8, Sun. at 3; $8; through 8/23. **Harold Clurman Theatre,** 412 West 42nd Street (677-4917).

LOVE'S LABOUR'S LOST—Shakespeare's romantic comedy involving a group of men who devote their lives to learning, until a group of women wander in, and good intentions wander out; directed by Michael J. Murnin. Featured in the cast are Chris Albers, Steve Smith, Edie Avioli, Peter Lehrman, Karen Gracianette, and Tom Major. Wed. through Sat. at 8; $6; through 8/22. **Outdoor Theatre,** 314 West 54th Street (581-3044).

PISTOLS AND PUMPS—Douglas A. Mendini's comedy, laced with 40's flicks; directed by Eric Keith. Featured in the cast are Leland Cole, Fred Fondren, Max Welles Yanderson, Elise Easley, Lee Robins, and Kathy Mulligan. Thu. through Sun. at 8, through 8/16; $8. **Prometheus Theater,** 239 East Fifth Street (477-8689).

THE PRISONER OF SECOND AVENUE—A revival of Neil Simon's comedy about life in New York, starring Bob Bloom and Sharon O'Neal; directed by David McCarver. 8/13-15 and 22 at 8; 8/16 and 23 at 3; $8 **The Kittredge Club Theatre,** 109 East 39th Street (489-0922).

RELEASE—Stephen Michaels's play concerns an unpublished novelist's desperate attempt to convince the woman he left behind to allow him to publish a novel about their failed love affair; directed by Hope Arthur. Featured in the cast are Debra Alberts, Harv Dean, and Marcia DeNino. Wed. through Sat. at 8, Sun. at 3; through 8/16; $10. **Second Studio for Actors,** 163 West 23rd Street, fourth floor (463-7050).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

TRIPLE BILL—The Soupstone Project offers an evening of three works, Linda Kampley's *Small Talk* and *The Color of the Evening Sky,* and Don Rifkin's *A Brief Period of Time.* The directors are Avril Hordyk, David McKenna, and Neile Weissman. 8/19 through 21, and 24 through 28 at 8; 8/22 and 29 at 6 and 9 (Wed. through Sat. at 8 the first week, then Mon. through Fri. at 8, Sat. at 6 and 9 the following week). All performances are free. St. **Clement's Church,** 423 West 46th Street (245-2708).

WHAT'S NU?—Glenn Wien's contemporary comedy about religion, roles, and relationships; directed by James Justin. Featured in the cast are Brad Isaac, Erin McClaughlin, and the author. Thu. at 8, Sat. at 7, Sun. at 8; $10; 8/15 through 10/4. **Wings Theatre,** 112 Charlton Street (645-9630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street Area

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

East Village

STEFANY BLYN—Twenty-five oil pastel drawings; through 8/9. Parker-Bratton, 322 E. 11th St. (228-7023), Thu.-Sun. 1-6.

ALUN ULUC—Recent paintings; through 8/20. Sherkat, 526 E. 11th St. (529-9595).

SoHo and TriBeCa

J.S.G. BOGGS—Drawings of dollars, pounds, and francs; through 8/22. Neale, 320 Lafayette St. (431-5077).

FREDERICK FRAZOWATZ—"Monoroll" paintings that are eight inches in height, and up to twenty-five feet in length; through 8/29. Ingbar, 578 Broadway (334-1100).

Other

ROBERT BEVAN—Lithographs executed between 1900-1925; through 8/28. Davis & Langdale, 231 E. 60th St. (838-0333).

STUART DAVIS—Early watercolors and drawings from his Ashcan School years; through 8/12. Ryan, 452 Columbus Ave. (799-2304).

JAMES HOLL/SCOTT LERMAN—Selected site-specific works in various mediums, from 1976-1983/Recent paintings; through 8/14. Gotham, 317 E. 46th St. (754-1223).

DAGMAR SCHAUBERGER—Original costumes and drawings from 1972-1987; through 9/12. New York Public Library at Lincoln Center, 111 Amsterdam Ave. (870-1630).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

FOURCADE—36 E. 75th St. (535-3980). Paintings by de Kooning, Heizer, Mitchell, Murphy, Palermo, Twombly, Smith; through 9/19.

GRAHAM—1014 Madison Ave. (535-5767). Mon.-Fri., 10 a.m.-5."Gone Fishing," with works by Alexander, Cicero, Crile, Hartley, Messer, Santlofer, others; through 9/4.

MARBELLA—28 E. 72nd St. (288-7809), Mon.-Fri. 11 a.m.-5:30. Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

MCCARRON—1014 Madison Ave. (772-1181). Prints and drawings from the 16th-20th centuries; through 8/31.

PERLOW—980 Madison Ave. (517-5858), Mon.-Fri 10 a.m.-5:30 (gallery closed 8/1-15). Works by Falk, Greene, Harnett, Hockney, Pace, Rivers, Solow, Vagliano; through 9/8.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appt. only during summer.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Kline, Motherwell; through 8/30.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Prints in Motion," with works by one hundred artists, including Arms, Benton, Cook, Estes, Inukai; through 9/3.

CHRISTIE'S—502 Park Ave. (546-1000). American art pottery, from 1896-1916; through 8/31.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10 a.m.-5:30. Works by gallery artists; through 9/2.

FRUMKIN—50 W. 57th St. (757-6655). "The Landscape Observed/Imagined," with works by Azaceta, Bergstein, Brown, DeForest, Jacquette, Krueger, Steiner, Valerio, Winters; through 8/15.

GOODMAN—41 E. 57th St. (980-0195). Paintings by Avery, Botero, Calder, Chadwick, Dubuffet; sculpture by Jensen, Lichtenstein, Manzu, Miró, Moore, Rauschenberg; through 8/31.

GRAND CENTRAL—24 W. 57th St. (874-1857). Realist paintings by Bernstein, Loepp, Pfahl, Philipp, Ryerson, Sherr, Speicher, Sprick; through 8/31.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10 a.m.-5:30. Prints by gallery artists; through 8/28.

HERSTAND—24 W. 57th St. (664-1379), through 8/14 by appointment only. "Modern Sculpture," with works by Calder, Ernst, Fonseca, Gargallo, Miró, Noguchi, Rosso, Stankiewicz; through 9/4.

KENT—41 E. 57th St. (980-9696), Mon.-Fri. 10 a.m.-5:30. "Subtext," with works by Artschwager, Brauntuch, Dwyer, Foulkes, Hamilton, Kerans, Ladda, Lemieux, Ruscha, TODT; through 8/14.

MIDTOWN—11 E. 57th St. (758-1900), Mon.-Fri 10 a.m.-5:30. Works by Bishop, Cadmus, Freedman, Langlais, Mayhew, Moller, Prestopino, Shahn; through 8/14.

ROSENBERG—20 W. 57th St. (757-2700), Mon.-Fri. 10 a.m.-5:30. Paintings, sculpture, drawings, and prints by gallery artists; through 9/4.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). Visionary works by Bell, Graves, Magee, Rasely, Treiman; through 8/14.

SCHOELKOPF—50 W. 57th St. (765-3540). Paintings, works on paper, and sculpture by gallery artists; through 8/20.

SHIPPEE—41 E. 57th St. (319-2041), Mon.-Fri. 10 a.m.-5. Works by gallery artists, including Calabro, de Looper, Helander, Kurtz, Wolfe, others; through 8/30.

WASHBURN—41 E. 57th St. (753-0546). Paintings by Carles, Davis, Dove, Hartley, O'Keeffe, Ryder, others; through 8/31.

East Village

P.A.C.A.—131 E. 7th St. (517-0937). "A Salute to the East Village," with drawings by Howe, photographs by Hyde, and a selection of poetry books by poets associated with the East Village; thru 8/31.

ROBERTSON—208 E. 7th St. (529-2484). "Every Picture Tells a Story and Vice Versa," with works by Cosentino, Fine, Freese, Harkins, Loebel, Reis, Tanner, others; through 8/30.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacquette, Nechvatal, Rifka, others; through 9/19.

BAUM—109 Hudson St. (219-9854), Mon.-Fri. 10 a.m.-6. Works by gallery artists; through 9/5.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by "Outsider" artists; through 9/12.

COOPER—155 Wooster St. (674-0766), Mon.-Fri. 10 a.m.-5. Works by gallery artists; through 8/28.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

ESMAN—70 Greene St. (219-3044), Mon.-Fri. 10 a.m.-6, Wed. 6-8, closed for Aug. Invitational show, with works by Ambrose, Baroff, Goldman, Goodman, Hoke, Martin, Rutledge, Simas, Willis, Zito; photographs from Eastern Europe; through 9/15.

GLASS WORKSHOP—142 Mulberry St. (966-1808). "Crystal Blue Persuasion," with works by Aufiero, Billian, Bruce, Dodds, Gellis, Schein; through 8/25.

GRUENEBAUM—415 W. Broadway (966-3646), during Aug., Mon.-Fri. 11 a.m.-5. Paintings and sculpture by gallery artists; through 9/12.

HELIO—122 St. Marks Place (529-8122). Works on paper by various artists; through 8/16.

HELLER—71 Greene St. (966-5948). Glass works by 35 Japanese artists; through 8/22.

JACK—138 Prince St. (966-4235). Paintings and sculpture by Bello, Groody, Hofmann, McCormick, Measelle, Meyer; through 9/10.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Flanagan, Foosaner, Myers; through 8/15.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 11 a.m.-6. Works by Adams, Butter, Ess, Innerst, Richter, Shea, Tansey, Vital, others; through 9/4.

MUNROE—415 W. Broadway (226-0040), Tue.-Fri. 11 a.m.-6, by appt. in Aug. Paintings, drawings, and sculpture by gallery artists; through 8/15.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by gallery artists; through 8/14.

STUX—155 Spring St. (219-0010). Works by Lewis, Maisner, Quentel, Ross; through 8/30.

Other

AUSTRIAN INSTITUTE—11 E. 52nd St. (759-5165). Works by eight young Austrian artists; through 8/28.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Works by Frick, Rothschild, Schirm; through 8/14.

BMW—320 Park Ave. (319-0088). "The Artful Traveller," with works by Azaceta, Barnes, Barlett, Butterfield, Cady, D'Arcangelo, DiGiorgio, Gross, Hockney, others; through 10/31.

CITY—2 Columbus Circle (974-1150). "Chinese Art in Transition," with works by twelve Chinese-American artists who live in New York City; through 9/4.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.-Fri. 10 a.m.-4. Works by gallery artists, including Allan, Herder, Kulicke, Roseman, Shikler, York; through 8/28.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.-Fri. 8 a.m.-6. "Ten Years of Creativity: Chil-

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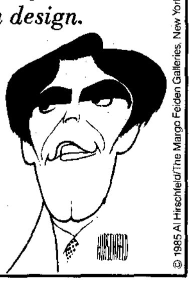
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dren's Art From The Studio in a School Association"; through 9/31.

PHILLIPS—406 E. 79th St. (570-4830). "Look Away: Reality and Sentiment in Southern Art"; through 8/28.

PROSPECT PARK BOATHOUSE—Prospect Park, Prospect Park West at Fifth St., Brooklyn. Boathouse open Wed.–Sun. 11 a.m.–4:45. Sculpture by Vailunas, Videen, Watkins; through 9/6.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6; "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., L.I.C. (718-956-1819). Daily, 10 a.m.–dusk. "Walk On/Sit Down/Go Through," with outdoor sculptures by Ciulla/Narkiewicz, Crowder, Dill, DiSuvero, Gianakos, Nonas, Pinto, Sonfist, Thompson, others; through 8/31.

SOTHEBY'S—York Ave. and 72nd St. (606-7176). "Life in the New World: Selections From the Permanent Collection of The Museum of American Folk Art"; through 9/4.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

HERTHA BAUER—Photographs and photo-etchings of manhole covers in New York; through 8/28. Arsenal, Fifth Ave. and 64th St, in Central Park (360-3413).

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1986/87 season; through 8/28. DTW, 219 W. 19th St. (691-6500), Mon.–Fri. 10 a.m.–6, Sat. 1–6.

MARILYN BRIDGES—Aerial views of sacred landscapes in Peru, Central America, New Mexico, Utah, and other places; through 9/15. Overseas Press Club, 52 E. 41st St. (757-9255).

HARRY HELIOTIS—Figurative photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11 a.m.–6. $2.50 admission. "Contemporary German Photography: Remnants of Authenticity"; "Bill Burke: I Want to Take Pictures." through 9/6.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443), Mon.–Fri. 11 a.m.–6, Sat. 12–5. "David Graham: American Beauty"; "Barbara Norfleet: All the Right People"; through 9/12.

NINA LEEN—Photographic collages; through 8/28. Life, Suite 28–54, Time & Life Building, 1271 Sixth Ave. (522-2300). By appointment only.

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.–Fri. 10 a.m.–6. Works by gallery artists, including Berman, Merola, Oglesbee, others; through 8/22.

NIKON HOUSE—620 Fifth Ave. (586-3907). Works by forty award-winning advertising photographers; through 8/29.

NOSEI—100 Prince St. (431-9253). Photographs by Bolande, Burgin, Clegg & Guttman, Johnson, The Starn Twins, others; through 8/31.

PUCHONG—36A Third Ave. (982-1811). "New Non-Objective Photography," with works by Astrahan, Conner, Johnson, Lark, Prantis, Robertson, Wallenstein; through 9/9.

WITKIN—415 W. Broadway (925-5519). Photographs and sculpture by Bravo, Burden, Erwitt, Hofer, Knowlton, Meyerowitz, Rice, Weston, others; through 8/21.

VIAFORA—568 Broadway (925-4422). "Mary," with works by Ault, Bieber, Osinski, Reuter, Serrano, others; through 8/31.

HOPE HERMAN WURMFELD—Serial images generated from color photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

PERFORMANCE

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunters Point, Queens (619-1955). 8/12, 16 at 7: Annie Chu, Rick Gooding, and Perry Hoberman. $6. (Raindates 8/14, 8/20 at 7.)

P.S. 122—150 First Ave. (477-5288). 8/14–16, 21–23, 28–31 at 9: Ethyl Eichelberger's "St. Joan and the Tempest." $8. 8/14 at 9:30: Reno, Keith Sanborn, and The Jickets. $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/6: "Ice and Green Clouds: Traditions of Chinese Celadon." Through 9/6: "Japanese Poets and Poetry." Through 9/16: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Reinstallation of Egyptian Galleries. Through 9/7: "Working in Brooklyn: Painting." Through 9/7: "Classic Photographs from the Brooklyn Museum Collection." Through 9/8: "Recent Acquisitions: Important Japanese Prints." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." Through 9/21: "Recent Print Acquisitions." Through 10/2: "Andrew Topolski: A Sound Measure/Beam Rider Epilogue." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/16: "African Masterpices from Munich: The Staatliches Museum for Volkerkunde."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/20: "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece." Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 10/2: "After the Revolution: Everyday Life in America, 1780–1800." Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–9. Through 8/23: "Joan Miró: A Retrospective."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Through 9/20: "Summer Sculpture: Ezio Martinelli (1913-1980)." Through 9/27: "Puzzles Old and New." Through 10/18: "The Graphic Art of Harold Faye."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 8/16: "A World of Their Own: Naive Artists From Israel." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts." . . . "Houses| for| the Hereafter, Funery Temples from Guerrero, Mexico." Through 8/16: "Masterpieces of 19th-Century French Photography by Gustave Le Gray and Henri Le Secq." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/26: "Elvis Presly: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 8/18: "Iliazd and the Illustrated Book." Through 9/8: "Berlinart: 1961–1987." Through 9/15: "Projects: Michael Young." Through 9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 8/23: "The Furniture of Duncan Phyfe and His Contemporaries, 1800–1840." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. "Outdoor Sculpture Installation." Through 9/7: "Works by Friedel Dzubas."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 9/4: "Window on Broadway: Pile of Heads."

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10 a.m.–5. $2, children $1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception . . . "Feedback: The World of Self-Sensing Machines" . . . "Realm of the Atom." Through 8/23: "Big Machines."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 8/16: "The Wagstaff Collection of American Silver." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 8/22: "Jews in Germany Under Prussian Rule." Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 8/31: "Sherlock Holmes on Broadway." Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauberger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich.

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 9/20: "Marin in Oil."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/20: "George Rhoads: Audio-Kinetic Sculpture." Through 9/27: "Aaron Garret." Through 9/27: "Architectural Models From the Last Decade."

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St.(669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 9/1: "A Garden of Summer Kimonos." Through 9/27: "Perceiving the Garden: Robert Irwin at Wave Hill."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 8/30: "Alternate Routes: Through the Permanent Collection." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905–1944." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next auction 9/14. **Christie's East**—219 E. 67th St. (606-0400). Next auction 9/1.

DOYLE—175 East 87th St. (427-2730). 8/19 at 10 a.m.: "Contents of Abandoned Safe Deposit Boxes." On view 8/15–18.

PHILLIPS—406 E. 79th St. (570-4830). Next auction 9/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/13 at 10:15 a.m. and 2: "Arcade Jewelry." On view through 8/12.

SWAN—104 E. 25th St. (254-4710). 8/20 at 11 a.m.: "Books From the Inventory of Rebecca Des Marais Including Press Books and Modern Literature." On view 8/13–19.

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City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 12

MOSTLY MOZART—Festival Orchestra, George Cleve, conductor; pianist Andre Watts. W.F. Bach's *Adagio and Fugue;* Haydn's Symphony No. 101 in D; Rossini's String Sonata; Mozart's Piano Concerto No. 24, ballet music for opera, *Idomeneo, re di Creta.* Avery Fisher Hall at 8. $8-$16. Pre-concert recital at 7: pianist Andrew Rangell.

SEM ENSEMBLE—Chamber Music. North Plaza, Lincoln Center at 6:15. Free.

AL JARREAU/CHAKA KHAN—Concerts on the Pier, Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

MOJO NIXON/SKID ROPER—Knitting Factory, 47 E. Houston St. (219-3055), at 9, 11. $6.

VALERIE LEVY, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE BRISKIN STRING QUARTET—2 Grand Central Tower, 140 E. 45th St., at noon. Free.

LYNN OLIVER—Big band sounds. Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

SHELLEY YAHYA, vocalist with trio. Union Square Park, 17th St. and Park Ave., at 12. Free.

THE MAXINE SULLIVAN MEMORIAL JAZZ SERIES—Valerie Capers and Friends. Bronx County Building, 851 Grand Concourse, Bronx at 12:30. Free.

CRYSTAL IMAGE—Swing and pop six piece band. Also Richard Stillman, Dixieland and banjo. Starrett City Shopping Center, Pennsylvania Ave., Brooklyn, at 7. Free.

SHIHIB LEROY NELSON JAZZ ENSEMBLE/DAVE GOLDMAN, singer-guitarist. Pierrepont Street Playground, Pierrepont St. entrance to Brooklyn Heights Promenade at 7. Free.

SEUFFERT BAND, George F. Seuffert conductor. Breezy Point, Rockaway, Queens at 8. Free.

RICKY SKAGGS—Country music. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $16.

TINA TURNER—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $20.00.

Thursday, August 13

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; sopranos Hei-Kyung Hong, Gail Dobish, Kaaren Erickson, tenors Jerry Hadley, Michael Myers. Mozart's *Il re pastore.* Avery Fisher Hall at 8. $8-$16. Pre-concert recital at 7: Pianist John Bayliss.

ANDREW MICHAEL SIMON, clarinetist/**MARY ANN BROWN,** pianist. Music by Rossini, Busoni and Carl Maria von Weber. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

BILL FRISELL, saxophonist/**TIM BERNE,** guitarist. Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11. $5.

OLIVER LAKE AND JUMP UP, with WNEW's Les Davis. Pop and jazz. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

CARL STORMER QUARTET—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

ED PRESTON—Jazz. 1411 Broadway Plaza at 38th St., at 12:30. Free.

CLARA WALKER AND HER MUSICAL STARS—Gospel. Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave., at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Dennis Keene (debut) conducts open readings of Durufle's *Requiem* and Haydn's *Paukenmeese.* CAMI Hall, 165 W. 57th St., at 7:30. $6.

DAVID CEDENO ORCHESTRA—Crotona Park Indian Lake, Crotona Ave. and Claremont Pkwy., Bronx at 6:30. Free. Rain date, 8/14.

BARGEMUSIC—Cellist Sara Sant'Ambrogio, pianist Victor Steinhardt, violinist Carmit Zori. Music by Mozart, Schumann, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

CHUBBY CHECKER/FABIAN/BOBBY RYDELL—Midwood Field, E. 16th St. and Ave. K or Ave. L, Brooklyn, at 7:30. Free.

BILL TURNER AND BLUE SMOKE—Disco, country, ballads. IS 96 between W. 11–12th Sts., Bay Pkwy., Avenue P, Brooklyn, at 7. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Rockaway, Queens, at 7:30. Free.

DOC CHEATAM ALLSTARS—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

PETER, PAUL AND MARY—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

TINA TURNER—see 8/12.

SUMMER CHAMBER MUSIC FESTIVAL—Festival student participants. Long Island University/C.W. Post Campus, Brookville, L.I. at 8. $5.

RONNIE CUBER, saxophonist. Exchange Place Pier, foot of Montgomery St., Jersey City, N.J., at noon. Free.

Friday, August 14

MOSTLY MOZART—Chamber music. Pinchas Zukerman violinist-violist; violinist Midori; violist Paul Neubauer; cellist Ralph Kirshbaum; clarinetist Joaquin Valdepenas; pianist Marc Neikrug; pianist Yefim Bronfman. Mozart's Duo for Violin and Viola K.423, Trio for Clarinet, Viola, and Piano in E, K. 498, Piano Quartet in g, K. 478; Beethoven's Cello Sonata in g. Avery Fisher Hall at 8. $8–$16. Pre-concert recital at 7: Midori, Pinchas Zukerman, Paul Neubauer, Marc Neikrug.

SUMMERGARDEN—The Guinness String Quartet. Persichetti's Quartet No. 2; Beethoven's Quartet, Op. 95; Bartok's Quartet No. 4. Museum of Modern Art Sculpture Garden, 14 W. 54th St., open 6–10 p.m. Free.

PAT METHENY GROUP—Jazz. Radio City Music Hall at 8. $17.50, $20.

CARRIE SMITH—Jazz Center of New York, 380 Lafayette Street, at 9 and 10:30. $10.

JEFF REHEB SEXTET—Jazz-classical music. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

EMIKO MOZOGUCHI/JAMES WEIDMAN TRIO—Jazz vocals. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

ERIC WOOD—Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

BLUECEINATINS—Knitting Factory, 47 E. Houston St. (219-3055), at 9, 11. $5.

THE LEMONTREE BRASS QUARTET—WPIX Plaza, corner of 42nd St. and 2nd Ave. at 12:30. Free.

THE SINGLES/PERSIAN GULF—Pop, rock, doowop. Prospect Park Bandshell, PPW and 9 St. at 8. $1.

CARAMOOR MUSIC FESTIVAL—Members of the Guarneri Quartet, pianist Lydia Artymiw. Beethoven's String Trio in D; Mendelssohn's Piano Quartet in B minor, Faure's Piano Quartet in C minor. Katonah, N.Y. (914-232-5035), Spanish Courtyard, at 9. $20.

JUMBO STRING BAND—Bluegrass. Farmer's Market Jamboree, Jamaica Ave. and 153rd St., Queens, at noon. Free.

SUMMER CHAMBER MUSIC FESTIVAL—Festival Chamber Orchestra, Charles Barker, conductor. Beethoven's Symphony No. 5; Haydn's Symphony No. 104; Festival Concerto Competition winner. C.W. Post Campus, (516-299-2474), Brookville, L.I., at 8. $5.

PETER, PAUL AND MARY—See 8/13.

ISOTOPE STOMPERS—Heckscher Park, Huntington, L.I., at 8:30. Free.

Saturday, August 15

MOSTLY MOZART—See 8/13.

MODERN JAZZ QUARTET—Damrosch Park Bandshell at Lincoln Center at 8:15. Free.

STEVIE RAY VAUGHN/THE GREG ALLMAN BAND—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

SUMMERPIER—Tribute to John Coltrane, with Branford Marsalis and friends. Pier 16, South Street Seaport Museum, Fulton St. and the East River, at 8. Free.

DAVID VAN TIEGHEM—"Sounds and rhythms from a tableful of toys, tools and tupperware." Central Park SummerStage, Naumburg Bandshell, near 72nd St. mid-Park, at 3. Free.

SUMMERGARDEN—See 8/14.

AL GREEN/TRAMAINE AND THE NEW JERSEY MASS CHOIR—Spiritual music. Radio City Music Hall at 8. $18.50, $20.

CARRIE SMITH—See 8/14.

PATRICIA CONWAY/JOE KELLY—Accordionist, fiddler. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

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B.B. KING/MILLIE JACKSON/BOBBY 'BLUE' BLAND—Beacon Theatre, Broadway and 74th St. at 8, midnight. $20, $22.50.

OTIS BLACKWELL MEETS THE BLACK ROCK COALITION—Prospect Park Bandshell, PPW and 9th St., at 8. Adults, $1 contribution.

RAMONA BHUYA AND BAND—Jazz. Gershwin (Linden) Park, Linden Blvd. at Vermont St., Brooklyn, at 5:30. Free.

CARAMOOR—Lilian Kallir/The New York Chamber Soloists "An Evening of Mozart." Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10–$27.50.

MEL TILLIS/ROY CLARK—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 5 and 9. $18.

CLEO LAINE/JOHN DANKWORTH—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $17.50, $15; lawn, $7.50.

A RAINBOW OF COLOR IN SOUND—Music by Vivaldi, Handel. Vanderbilt Museum Courtyard, 180 Little Neck Rd., Centerport, L.I. (516-757-7501), at 8. $15.

JOAN BAEZ—The Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $10.

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL—Presbyterian Church, Montauk Highway, Bridgehampton, L.I. (212-750-5776), at 8. $10 donation.

LONG ISLAND PHILHARMONIC— Heckscher Park, Huntington, L.I., at 8:00. Free.

NAVAL ACADEMY WIND ENSEMBLE—Playland Amusement Park, Playland Pkwy., Rye, New York at 8. Free.

QUEENS BLUEGRASS FESTIVAL—Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, Queens (718-347-3276), at noon. Adults $2.50, children, $1.

Sunday, August 16

ROB BROWN/WILLIAM PARKER/DENNIS CHARLES—At 9. $5. **RICHARD GREENBLATT GROUP** Knitting Factory, 47 E. Houston St. (219-3055), at 11. $5.

SONNY FORTUNE QUARTET—Third Annual Riverside Park Summer Music Series. Rotunda Arts Festival. Riverside Park at W. 79th St., at 4. Free. Rain date 9/13.

THE UNITED STATES ARMY BAND— "Pershing's Own." Damrosch Park Bandshell at Lincoln Center at 3. Free.

BRONX ARTS ENSEMBLE, Michael Spierman, conductor; soprano Amanda Halgrimson. "A Viennese Treat." Music of Bach, Mozart, Wagner. Rockwood Drive Circle, Van Cortlandt Park (Broadway and Mosholu Ave.) at 2. Also in Keating Hall, Fordham, Bronx Rose Hill Campus at Southern Blvd., at 4. Free (549-1899).

BARGEMUSIC—See 8/13. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Free.

THE PERSUASIONS/THE PASSIONS—Pop, rock, and doowop. Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, $1 contribution.

LINDA RUSSELL—Dulcimer and voice. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611), at 1:15 and 2:15. Adults, $3; seniors, students, and children 3–18, $1.50. Band concert on the lawn, 3 to 5, free.

BANDANA—"Swing, latin, calypso, oldies and ballads." Kings Plaza Shopping Center, indoors at the mall, Flatbush Ave. and Ave. U, Brooklyn, at noon. Free.

CARAMOOR MUSIC FESTIVAL—Andras Schiff, pianist. Music by J.S.Bach, Brahms, Schubert. Katonah, N.Y. (914-232-5035), Spanish Courtyard at 5:30. $20.

THE RIGHTEOUS BROTHERS—Special guest, Bill Masters. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7. $17.00.

DAVID BILGER, trumpeter. Bayard Cutting Arboretum, Montauk Highway, Great River, L.I. (516-224-5420), at 2, indoors. Free ($1.50 per adult, parking fee). Take a chair or cushion.

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL—Devienne's Duo No. 3 for Flute and Viola; Mozart's Trio No. 3 in E for Piano, Violin, and Violoncello, K. 542; Doppler's Andante and Rondo for Flute, Violin and Piano; Faure's Quartet in C minor for Piano, Violin, Viola and Violoncello, Op. 15. Presbyterian Church,

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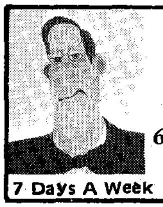

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LONG ISLAND PHILHARMONIC—Eisenhower Park, East Meadow, L.I., at 8. Free.

THE KING AND I—Heckscher Park, Rte. 25 A, Huntington, L.I., at 8:30. Free.

EDUARDUS HALIM, pianist. Works of Bach/Busoni, Schumann, Chopin, Brahms, Schubert/Liszt, Stravinsky. John Drew Theater of Guild Hall, East Hampton, L.I. (516-324-4050), at 6:30. $20.

WHITNEY HOUSTON—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $20.

NAVAL ACADEMY WIND ENSEMBLE—See 8/15.

Monday, August 17

MOSTLY MOZART—Pinchas Zukerman, violinist/Marc Neikrug, pianist. All-Mozart program includes Sonatas in G, K. 301; F, K. 377; e, K. 304; B, K. 378. Avery Fisher Hall at 8. $8–$16. Pre-concert recital at 7: Jeffrey Biegel.

THE VIRTUOSI QUINTET—Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free. Rain date, Wed.

WILLIAM BARTO JONES, pianist. Music of Rameau, Chopin, Liszt. St. Paul's, Broadway and Fulton St., at 12:10. Free.

JOHNNY COLON ORCHESTRA—Salsa. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

ETTA JAMES/B.B. KING/BOBBY 'BLUE' BLAND—Wingate H.S. Field, Winthrop St. and Kingston Ave., Brooklyn, at 7:30. Free.

VINCENT HERRING SEXTET—Jazz. Arts in the Plaza, Plaza Rink, 1368 Fulton St., Brooklyn at 7. Free.

WHITNEY HOUSTON—See 8/16.

Tuesday, August 18

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianists Katia and Marielle Labeque, cellist Matt Haimovitz. Haydn's Divertimento for Winds; Mozart's Concerto for Two Pianos; Boccherini's Cello Concerto; Brahms' Variations on a theme by Haydn. Avery Fisher Hall at 8. $8–$16. Same program 8/12. Pre-concert recital at 7: Katia and Marielle Labeque, Matt Haimovitz.

PETER LINK/W.S. REILLY— "The River: A pop/gospel Journey." Damrosch Park at Lincoln Center at 8:15. Free.

SAME BOAT SONGS, with The Goldsteins. Knitting Factory, 47 E. Houston St. (219-3055), at 10 and 11 respectively. $5.

MARK BLEEKE, tenor; **ERIC MILNES,** pianist. Trinity Church, Broadway at Wall St., at 12:45. Free.

JOSHUA BREAKSTONE ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

SPIRITO NOVO—Latin and Afro Caribbean. Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

KENNY DE VERN—Jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:30. Free.

PARPARIM ENSEMBLE/GREAT SOUTH DIXIELAND JAZZ BAND—Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

ANDREW BOLOTOWSKY/LAUREL MAURER, flute and piccolo. Stuyvesant Park, off Second Ave. and 15th–17th Sts., at 12:15. Free.

JASON BERGMAN—Country, western. City Hall steps at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—David Close will lead open readings of Mozart's *Coronation Mass* and Orff's *Carmina Burana.* CAMI Hall 165 W. 57th St., at 7:30. $6.

JOHN ORE QUARTET—Jazz. Plaza Rink, 1368 Fulton St., Brooklyn at 7. Free.

JAZZ ALLIANCE—Heckscher Park, Huntington, L.I., at 8:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 8/11 at 8: Puccini's *La Boheme,* Bergeson conducting; Hynes, Dobish, Leech, Reeve, Link, Willson. 8/12 at 8: Puccini's *Tosca,* Siciliani conducting; Holleque, Grayson, McFarland. 8/13 at 8: Mascagni's *Cavalleria Rusticana;* Leslie Richards (debut), Algieri, Wexler; also Leoncavallo's *Pagliacci;* Cusack, Absalom, Burchinal, McFarland; Comissiona conducting. 8/14 at 8: Premiere of new production of Mozart's *Die Zauberflote* (in German), Comissiona conducting; Esham, Rosales, Garrison, Dickson, Rodney Godshall (debut); directed by Lotfi Mansouri, sets and costumes by Thierry Bosquet, lighting by John Gleason. 8/15 at 2: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Hynes, Rolandi, Rose, Link, Nolen. 8/15 at 8: Puccini's *Madama Butterfly,* Pallo conducting; Spacagna, Shaulis, Leech, McFarland, Billings. 8/16, 8/18: no performances. 8/19 at 8: Mozart's *Die Zauberflote*, Comissiona conducting; Esham, Rosales, Garrison, Dickson, Godshall. 8/20 at 8: Puccini's *Madama Butterfly,* Pallo conducting. 8/21 at 8: Mozart's *Le Nozze Di Figaro,* Bergeson conducting; Hynes, Rolandi, Rose, Link, Nolen. 8/22 at 2: Mascagni's *Cavalleria Rusticana*, Comissiona conducting; Richards, Algieri, Wexler. 8/22 at 8: Mozart's *Die Zauberflote,* Bergeson conducting; see 8/19. 8/23: no performance. 8/25 at 8: New production of Romberg's *The Desert Song*, Coleman conducting; Linda Michele (debut), Lillian Graff (debut), Richard White (debut), Philip McKinley (debut), Cousins, Baerg, Bazemore. Director and Choreographer: Robert Johanson. Co-Choreographer: Sharon Halley (debut); Set Designer: Michael Anania.

Other

LA ZARZUELA, an anthology of Spanish operetta selections. Repertorio Espanol, 138 E. 27th St. (889-2850). 8/16 at 3. $16.

BELLA VOCE OPERA COMPANY—Operatic concert, with arias and ensembles from Puccini, Mozart, Herbert, Donizetti, others; Esther M. Flint director. CAMI Hall, 165 W. 57th St. 8/12 at 8. $10, $12.

DANCE

ALFRED DESIO—New York premiere of *Zapped Taps.* "Concert featuring electronically amplified tap dancing." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/17,18 at 8. $8.

ANN ELIZABETH LAW/LYNN LESNIAK/DANIELLE SHAPIRO—*Gabrielle Gone*; *Angles* (premiere), *Equanimity.* DIA Art Foundation, 155 Mercer St. (410-1917) 8/18–20 at 8:30. $7.

BILL CRATTY DANCE THEATER—*Carageen*. Bell Plaza, 1095 6th Ave. at 42nd St. at noon. Free

CENTRAL PARK SUMMERSTAGE— **Ping Chong/The Fiji Company**. Naumburg Bandshell, mid-Park near 72nd St. 8/14 at 8. Free.

DENNIS WAYNE'S DANCERS—Damrosch Park Bandshell at Lincoln Center, 8/14 at 8:15. Free.

GANDHI: A DANCE TRIBUTE—Ron Ridolfo. Washington Square Church, 137 W. 4th St. 8/16, 17 at 8. $5.

JUBILATION DANCE COMPANY—Damrosch Park Bandshell at Lincoln Center, 8/17 at 8:15. Free.

LORIS A. BECKLES' BLUE MERCURY DANCING COMPANY—Fountain Plaza at Lincoln Center 8/13. Free.

MARIE BROOKS CARIBBEAN DANCE THEATER—Bryant Park, off Sixth Ave. and 40th-42nd Sts. 8/12 at 12:30. Free.

NOMADAS DANCE THEATRE COMPANY OF MARRAKESH—"Tales of the Alhambra." Fountain Plaza at Lincoln Center 8/18 at 5. Free.

PILAR RIOJA—Classical Spanish and flamenco dance. Gramercy Arts Theater, 138 E. 27th St. (889-2850). 8/14-30. Tuesday-Saturday at 8. 8/16 at 7, 8/23 at 3, 8/30 at 7. $15, $23.

RAMZI EL-EDLIBI—"Mid-Eastern Roots and Western Ballet Form." American Museum of Natural History, CPW and 79th St. (769-5536), 8/13 at 8. $12.

SUSAN JACOBSON AND DANCERS—"An Evening of Premieres and Repertory Works." Riverside Rotunda, Riverside Drive and 79th St. 8/13, 14, at 7. 8/15 at 5. Free.

TERRY BECK TROUPE—Works include: *Basins; Busy Boy; Home; Passerby.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/13–15 at 8. $8.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

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FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: *prime steak, chops,* seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRANDE ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, *frozen chocolate soufflé with burnt almond sauce.* Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. *Barroom:* 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. *nec.* D *only Mon.–Fri.* 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical *(shrimp with chunks of pineapple), mariscada.* Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

CORNELIA STREET CAFE—29 Cornelia St. (989-9319). Casual. French country. Spcls: homemade country paté, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest and lemon, fresh pasta with broccoli and chèvre. Res. sug. B Mon.–Fri. 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30

a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–10:30. Private parties for 25. Pianist Mon.–Fri. from 6–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: terrine of turbot with fresh water prawns, bourbon-glazed salmon fillet, tournedos of beef with tarragon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11. Private party rooms for 8–200. Closed Sat. and Sun. through Aug. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, Caesar salad with grilled porcini mushrooms, roast goose fish and deep-fried cabbage. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

THE CASUAL QUILTED GIRAFFE—55th St. and Madison, AT&T Arcade (593-1221). Casual. American cafe. Spcls: duck meatballs and mashed potatoes, snails with blackbeans and garlic, double cut veal chop, hot fudge sundies. Res. sug. Open Mon.–Sat. 11:30 a.m.–midnight. **(M)** **AE.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed through 8/23. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed through 9/9. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Dress opt. Northern Italian. Spcls: involtini alla siciliana, seno di vergine, tonno agrodolce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11. Closed Sat. and Sun. through Aug. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed through 9/8. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NEMO'S—1 E. 48th St. (755-4990). Casual. Seafood. Spcls: broiled seafood combination, veal magenta, grilled Texas jumbo shrimp with mustard tarragon sauce. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 5–10. Piano bar from 5–8. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L daily noon–3. D daily 5:30–11. Private parties for 20–150. Pre-theatre D 5:30–7. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Fri. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun.and 8/21–9/8. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St. (586-5151). Casual. Italian. Spcls: veal and chicken parmigiana. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L and D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–-Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BENKAY—167 W. 58th St., in the Essex House (484-5145). Casual. Japanese. Spcls: shabu shabu, udonsuki, lobster-gusokuni. Res. sug. L Sun.–Fri. noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed through 9/8. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.-10:30 a.m. L daily noon-3. D daily 6-10:45. **(E)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, mêdaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon., Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30-3:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 6-1 a.m. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m, Sun. 4-midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.-Sat. 11:30 a.m.-4:30. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed through 9/8. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. *Classic Regional Mexican. Spcls:* open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.-Sat. noon-3. Tea Mon.-Sat. 3:30-5:30. D Mon.-Sat. 6-10. Pre-theater D 6-7. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-4. D daily 6-11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon-1 a.m. **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th-81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 *First* Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon-5, Sun. noon-1 a.m. D daily 5-1 a.m. Midnight Br Mon.-Sat. 10:30-1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St. (861-4505). Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes amères. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed through Aug. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. D daily 5–11. Br Sun. noon–4. S from 11. Pianist Tue.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.Pianist nightly. Private parties. Closed Sun. through Aug. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SILVERBIRD—505 Columbus Ave., bet. 84th–85th Sts. (877-7777). Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey and sage. Res. sug. D only Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Tue.–Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th–68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30 a.m.–5. Ent. Tue.–Sun. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

LINCOLN CENTER OUT-OF-DOORS—On tap for Week Two: 8/11 at 12:15, North Plaza, **Claude "Fiddler" Williams and Major Holley** play jazz music. 8/11 at 5, Fountain Plaza, **Dance Ensemble of the Puerto Rican Traveling Theatre.** 8/11–13 at 8:15, Damrosch Park Bandshell, **Dance Ellington.** 8/12 at 6:15, North Plaza, chamber music with **The S.E.M. Ensemble.** 8/13 at 10:30 a.m., North Plaza, "A Children's Musical Safari," by **Vishnu Wood and Safari East.** 8/13 at 5, Fountain Plaza, **Blue Mercury Dancing Co.** 8/14 at 5, Fountain Plaza, **Pooh Kaye's Eccentric Motions,** an avant-garde dance group. 8/14 at 8:15, Damrosch Park Bandshell, a modern ballet performance by **Dennis Wayne's Dancers.** 8/15 at noon, Fountain Plaza, **Amy Harlib, Richard Ellis, and the Beaux Rêves Puppets,** present Chinese stories, circus arts, and a puppet show version of *Sleeping Beauty.* 8/15 at 2:30, Fountain Plaza, "Passage of Ah-Lux-Soo," a story of a young Native American presented by the **Touchstone Theatre.** 8/15 at 5, Fountain Plaza, the **Mettawee River Theatre Company** performs "The Wildman." 8/15 at 8:15, Damrosch Park Bandshell, **The Modern Jazz Quartet.** 8/16 at noon, Fountain Plaza, **The Sylvanian Shakespearean Sircus** performs their "bumbling" version of the Bard, **Russel the Clown** pulls his hilarious stunts, and **Richard Ellis** demonstrates his circus arts. 8/16 at 3, Damrosch Park Bandshell, **The U.S. Army Band.** 8/17 at 8:15, Damrosch Park Bandshell, **Jubilation,** a dance company based on spiritural and contemporary themes. 8/18 at 5, Fountain Plaza, "Tales of the Alhambra," by the **Nomadas Dance Theatre.** 8/18 at 8:15, Damrosch Park, Peter Link and W.S. Reilly present, "The River," a pop/gospel journey. All performances are free (877-2011).

HARLEM WEEK festivities continue through 8/16. 8/11, noon–2: "Uptown Goes Downtown Concert," at City Hall Plaza; 8/12, 9 a.m.–3: "Senior Citizens' Day," a tribute to Frederick E. Samuel, Marcus Garvey, and other seniors who have made up Harlem's fabulous history at P.S. 92, 134th St. between Adam Clayton Powell Jr. and Frederick Douglass Blvds.; 8/13, 8–10:30 p.m.: "New York Pops Plays the Apollo," featuring tributes to Count Basie and Machito at Apollo Theatre, 125th St. between Adam Clayton Powell Jr. and Frederick Douglass Blvds.; 8/14, 7–11 p.m.: "Upbeat-Uptown," a Harlem Happening Concert, at 139th St. between Lenox and Fifth Aves.; 8/15, 9 a.m.–1: "Water Festival," an open house at Harlem's public pools; 8/15, 4–10 p.m.: "Uptown Is Hot," an outdoor concert at Adam Clayton Powell Jr. State Office Building Plaza, 125th St. and Adam Clayton Powell Jr. Blvd.; 8/16: **Harlem Day!**—Noon–8: "International Carnival," an afternoon of music, sports events and children's programs at 125th St. between Adam Clayton Powell Jr. Blvd. and Lenox Ave.; 8/16, noon–7: "Harlem Day Is Family Day," with Disney characters, games, sports, pony rides, magic shows, and a basketball clinic featuring Cheryl Miller, 135th St. between Fifth and Lenox Aves.; 8/16 at noon: "NBA All-Star Classic," City College, Nat Holman Gymnasium, 138th St. and Convent Ave. Call 427-3315 for information.

ROBERTO CLEMENTE WEEK—A week (8/16–8/22) of fun-filled activites at Roberto Clemente State Park, along the Harlem River, below Fordham Rd. in the Bronx (977-8259)—8/16 at 10 a.m.: "Cooky Band," featuring Latin music; at 10:30 a.m.: "Body Building Competition," with novices from the New York City area competing; also, at 10 a.m.: "Masters Swim Meet," held in the park's pool complex; at noon: The championship game of the Roberto Clemente State Park Baseball Tournament; at 3: Ray Barretto presents Latin percussion music . . . 8/17: "Senior Citizens' Day," with the Dwight Howard Orchestra at 11:30 a.m. and the Orlando Marin Band at 12:30. Also, at 1:30, a special performance by the American Spanish Dance Theater . . . 8/18 at 1: "Kiss FM Mobile," featuring an afternoon of the latest rock tunes; at 6: "Choice of Colors," a program which paints a musical picture. Call for additional information.

CALENDAR NOTES FOR AUGUST—The **Theater for the New City Street Theatre Company** is abroad in the city again, its 50 members ripping into their musical, *Hit the Road or: Bummed Out.* It's a troupe of pros and city kids together, using oversize propes and crazy costumes, in a blend of clowning, tumbling, singing, dancing. Their dates this weekend: 8/15 at 2, Kings Park, 152nd St. and Jamaica Ave., Queens; 8/16 at 2, St. Mary's Park at St. Anne's Ave., Bronx.

FESTIVALS—Blue Grass Festival 8/15, noon–9: Enjoy an afternoon of country music, clog-dancing, square-dancing, games, rides, and food. Queens County Farm Museum, 73-50 Little Neck Parkway, Floral Park, N.Y. (718-347-FARM). Adults, $2.50; children, $1 . . . **City Gardeners' Harvest Fair** 8/15–16, 11 a.m.–6: If you have a "green thumb," this annual fair might be right down your alley. It offers country music, dancing, animals, hayrides, games, a clown show, and of course gardening workshops. There will be Vegetable and Flower Contests on 8/15 and a Bluegrass Band Contest on 8/16. Floyd Bennett Field, Flatbush Ave. South, before the Gil Hodges Bridge, Brooklyn (free admission). Call 718-339-3799.

HELPING HAND—Sale for Life 8/15, 10 a.m.–4: The Gay-Lesbian Community Center will hold a sale to benefit the American Social Health Association's National AIDS Hotline. Browse through a large collection of new and like-new items, including major appliances, furniture, clothing, and housewares. A raffle will be held, refreshments will be available, and it's all for a good cause! Gay-Lesbian Community Center, 208 W. 13th St., Manhattan. Call 718-956-6345 for further information ($2 admission).

TOURS

WALKS WITH MICHAEL LEVIN—8/15, "West of SoHo." 8/16, "Bohemian Days." Each, 11 a.m.–12:30; $7. Phone for meeting place: 924-7187.

HISTORIC CHELSEA—Enjoy a tour of Chelsea's most beautiful spots sponsored by Chelsea Visiting Neighbors. 8/15 at 2 (raindate, 8/16), meet on the NW corner of Sixth Ave. and 24th St. $6 (587-2000).

HARLEM WEEK VISITS—Two tours with Holidays in New York, 8/16, from 10 a.m. for about five hours. A gospel church service, brunch at Sylvia's, a stop at the Studio Museum (food, a drink, and admission included), and a look at the sports and entertainment during Harlem Week festivities (see above). $25. Reservations and meeting place: 765-2515.

BROADWAY THEATER DISTRICT—A tour of the vibrant theater district and Times Square, with Adventure on a Shoestring (265-2663). 8/16 at 3, S.W. corner of 51st St. and Broadway. $5.

MUNICIPAL ART SOCIETY TOURS—8/11, 12:30–2, "Behind the Walls: How Buildings Work," a tour of the mechanical systems at 625 Madison Ave., with building management; $12 (935-3960) . . . "Designing Complexes": 8/16, 1–4, Battery Park City. $12.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 8/16, 10:40 a.m.–2:30, a visit to the Statue of Liberty; $15, including ferry and guided tour.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—8/15, 1–3: "Brooklyn's Smith Street: Four Neighborhoods"—Join community activist Carl Peek as he leads a walk through Boerum Hill, Carroll Gardens, Cobble Hill, and Atlantic Ave. Meets at Carroll Park, Smith and Carroll Sts. $4 . . . 8/16, 1–4: "Photographing Greenwood"—A camera-workshop walk in Green-Wood Cemetery, where photographing is rarely allowed. Meets at main cemetery gates, Fifth Ave. at 25th St. $12 . . . 8/17, 6–9: "Sunset Sail in New York Bay"—Join the crew of the *Clearwater* for a sail of the New York Bay. Meets at Fulton Ferry Landing (bring a picnic dinner). $25. Reserve (718-788-8500).

HUNGRY PEDALERS—Gourmet Bicycle Tour, 8/15 at 7:15 a.m. (rain date 8/22): "Brooklyn-on-the-Caribbean"—See Brooklyn's West Indian neighborhoods, stop for a picnic lunch (you buy your own), and see landmarked areas of Flatbush. Bring a bathing suit and towel (35–40 miles). Fee: $12, or $20 for two. Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5542 or 222-2243).

CONEY ISLAND BEACH HUNT—A walk along the Boardwalk with a view to exploring the shore life. Meet Urban Park Ranger Fay Purpura at the Boardwalk and W. 8th St., 8/16 at 8:30 a.m., 8/23 at 2, 8/30 at 7 a.m., 9/6 at 9 a.m. Free.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 8/15, Alley Pond Woods, Queens. 8/16, Bronx River Park, Bronx.

NATURE WALKS—New York Botanical Garden, Bronx: 8/11 at 7:30, the Chemurgic Garden. $2 (220-8747) . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walks, Sat. at 11 a.m. and Sun. at 1; $2.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 8/15 at noon, meet outside RR line subway station at 95th St., Brooklyn, in front of the library, near the S.I. bus stop, for a stroll along the Shore Road from the Verrazano-Narrows Bridge to Owl's Head Park (bring lunch). $1 (212-876-6688, before 10 p.m.). 8/16 at 11 a.m., meet at City Hall entrance, near the Brooklyn Bridge subway station, for a walk across the Brooklyn Bridge to downtown Brooklyn Hts.; $1 (212-473-5159, to 11 p.m.).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. City walks: 8/16 at 11 a.m., meet at Fifth Ave. and 104 St. gate, for a tour of the Conservatory Gardens and a walk through the most beautiful parts of Central Park. $1 (924-7486).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 8/10, 11 at 7:35 and 8/12 at 1:35: vs. Montreal; 8/18, 19 at 7:35: vs. San Francisco . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 8/14, 15 at 7:30 and 8/16 at 1:30: vs. Cleveland. $8.50, $10.

STEPS—Reservoir Run: 8/15 at 9:30 a.m.: Over 500 runners of all ages and paces are expected to compete in this 5-kilometer event through Central Park, sponsored by the New York Road Runners Club (860-4455). Race begins and ends at 90th St. and Fifth Ave. $7; nonmembers, $10 . . . **Roberto Clemente Park 10K Race:** 8/16 at 9 a.m.: Over 1,000 racers in numerous divisions, including wheelers, disabled ambulatory,and male, female Open Masters,will compete in this 10-kilometer event. Begins and ends at Sedgwick Ave. and Roberto Clemente State Park Bridge, Bronx. Call 299-8750 for entry fee, check-in times, and registration.

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CHILDREN

ZOMAR THE GREAT!—See the man who defies gravity by balancing lawn mowers and ladders on his chin. 8/11 at 1. Grosvenor Neighborhood House, 176 W. 105th St. (977-8259). Free.

POHO THE MAGIC CLOWN—Laugh as this magical clown "tickles your funnybone." 8/12 at 10:30 a.m. (raindate, 8/13). Lynch Center, 974 E. 156th St., Bronx (977-8240). Free.

MAGICIAN AND JUGGLER—Join Ira Rosenblum for an afternoon of fun and magic. 8/12 at 1 (raindate, 8/13). Betances 146 Community Center, 547 E. 146 St., Bronx (977-8259). Free.

HELLO DOLLY!—Meet renowned doll designer Annette Himstedt. 8/12 at 1; at 2: A tea party and a doll raffle. FAO Schwarz, 767 Fifth Ave., (644-9400). Free.

HANNABELLE THE LADY CLOWN—Watch Hannabelle perform tightrope stunts, juggling, mime, and magic. 8/13 at 1 (raindate, 8/14). Prospect Park Bandshell at 9th St., Brooklyn (212-977-8240). Free.

AFRICAN RHYTHMS—The Monifa African Dance Ensemble performs rhythmic dances. 8/13 at 6. Brooklyn Children's Museum, Rooftop Amphitheater, 145 Brooklyn Ave., Brooklyn (718-735-4400). Free.

PETER AND THE WOLF—A musical version of the classic fairytale. 8/11–13 and 8/18–20 at 10:30 a.m. and 1:30; 8/14, 21 at 10:30 a.m. and 8/17 at 1:30. The Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Hts. (718-522-0255). $4.

IMAGES OF DANCE—Learn about dancing by watching an energetic performance. 8/13 at 10:30 a.m., Bandshell, Forest Park Music Grove, Woodhaven Blvd. and Myrtle Ave., Woodhaven, Queens (718-291-1100). Free.

PUPPETS—Join the Leela Puppets for an afternoon of fun. 8/13 at 1. Coffey Park, the play area, at Columbia and Bay Sts., Brooklyn (718-783-3077). Free.

SONGS AND TALES—Listen to Spanish tales and songs. 8/15 at 3. Prospect Park Picnic House, Third St. and Prospect Park West, Brooklyn (718-965-8961). Free.

LADYBUG—Annie Hickman presents a life-size puppet show. 8/18 at 1. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn. Free.

TAROTS STREET SHOW—See this gypsy marionette circus performed by the Leela Puppet Theater. 8/18 at 11:30 a.m. (raindate, 8/19). Burr Avenue Lawn, Burr and Westchester Aves., Bronx (977-8259). Free.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 8/15 at 11 a.m.: *Never Empty,* by Trudy Betcher. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 8/15 at 11 a.m. and 1: "Clay Castles On the Rocks"—Turn clay into towers with the Wiz. Free (reserve) . . . **The Dairy:** 64th St., Mid-Park (397-3156). 8/15 at 2 and 3: "Daring Dr. Quackenbush"—An afternoon of juggling and stiltwalking with John Grimaldi. Free.

STUDIO MUSEUM OF HARLEM—144 W. 125th (864-4500). 8/12 and 14 at 10 a.m. and 1 each day: "Children's Film Series"—The joys and problems of growing up are the subjects of films about young people in Africa, the Caribbean, and the U.S. See a different film each day. $1 (reserve).

RICHMONDTOWN RESTORATION—441 Clarke Ave., Staten Island (718-351-1617). "Little Folks Programs," for ages 4–12 every Thu. afternoon through 9/3. 8/13 at 2: "Storytelling." All programs free with admission. $1.50; adults, $3.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., St. George, S.I. (718-727-1135). Special children's program every Sat. during the month of August with the theme, "A Celebration of Insects." 8/15, 10 a.m.–11:30 a.m.: "The Great Bug Race," a workshop which teaches children to make a bug they can race (reserve). $2.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Every Sat., through 8/29, 11:30 a.m.–12:30: "Story-Picnic"—Children are invited to hear classic tales under a shady chestnut tree (take your own food or buy it at the concession stand). Hours: Tue.–Fri. 1–4, Sat.–Sun. 11 a.m.–5. $2. Reservations required.

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 8/12: John Bickerton Trio. 8/13: Joe Costello Trio. 8/14, 15: Ralph Lalama Trio featuring Mel Lewis. 8/16: Jane Williams Trio. 8/17: Christopher Joannou Trio. 8/18: Peter McGuinness. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 8/12: Piranha; Wild Fang. 8/13: Score; Detour. 8/14: Tina Schafer; Absolute. 8/15: Broken Toys; Igloos. 8/16: Steve Holly and Jim Vivino Revue. 8/17: Exile and the Kingdom; Gordon Gaines Trio. 8/18: Pilley; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/16: Herbie Mann and Jasil Brazz plus Special EFX, Tue.–Sun. at 9 and 11:30. 8/17: James Williams All Stars featuring Billy Pierce, Bill Evans, Bob Cranshaw and Tony Reedus. 8/18–23: Kenny Burrell and the Jazz Guitar Band plus John Blake Quartet. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/15: Joanne Brackeen with Calvin Hill. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 8/23: Director Mario Bauza presents Caribbean-Afro Carnival featuring Batucada on 8/12, 13; Mauricio Smith Orchestra with special guest "Graciela" on 8/14, 15; Joe Santiago Jazz Ensemble with special guest "Patato" on 8/16; Rasta-J-Tesfa on 8/18, 19. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/15: Patricia Conway and Joe Kelly. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 8/12: Bill Frissell Quartet. 8/13–16: Bobby Scott, Oscar Castro-Neves, Carlos Barbosa Lima. 8/17: Les Paul Trio. 8/18–23: Scott Hamilton Sextet featuring Flip Phillips. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 8/12: Lynn Bernstein. 8/13–15: Mickey Tucker. 8/16: Michael Weiss. 8/18–20: Andy Laverne. **Upstairs:** 8/14: The McDonald Sisters at 8, followed by Rudy Roberson at 10, and Lee Treusdale at midnight. 8/15 at 8: David Raleigh, followed by Cabaret at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 8/12–15: Singer Carla White with pianist Don Friedman and Ed Howard on bass. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer Stan Edwards with John Donnely on bass and pianist Larry Intorella. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 8/12: Jay Clayton Trio. 8/13: John Pizzarelli Jr. Trio. 8/14: Rich Boukas Trio. 8/15: Roy Meriwether Trio. 8/17: Ken Peplowski Trio. 8/18: alan Bates Duo. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 8/12: Jive Honky Farmers; TD 3. 8/13: Invisible House; The Wilsons. 8/14: Mike Fitzgerald; Lisa Lowell. 8/15: Rhythm City; Pleasure Pirates. 8/16: Redneck Band; Chris Meehan. 8/17: Midnight jam with David Leonard. 8/18: The Innocent; Gotham Goodnews. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 8/14: Pianist Kenny Barron with Ron Carter on bass. 8/18–22: Pianist Jo Ann Brackeen with Calvin Hill on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *The Swinging Years of Benny Goodman's Big Bands* with Walt Levinsky conducting the Great American Swing Band. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 8/12: Ellen Cargan Band; Shades of Grey; Neon Leon. 8/13: Skollie; Jam with Nerve Damage. 8/18: Tiny Lights; Headless Horsemen; Idiots Savant. 8/19: Little Monsters; Show of Hands; Randi Michaels. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. 8/12: David Keyes Band. 8/13: George Worthmore & The Divebombers. 8/15, 17: Nick Styles & The Studebakers. 8/18: Rob Stoner & The Miles Long Love Train. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Jaqui Knight and Billy Kaye. Mon.: Howie Wyeth barrelhouse piano. Tue.: Jazz-singer Martha Sherrill. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 8/12: Level 42; Jill Jones. 8/13: Ebenezer Obey. 8/14, 15: The Ramones. (Closed 8/17–26). **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 8/12–16, 18–23: Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Sonny Fortune, Charles Davis, Dick Griffen, David Williams, Rudy Collins. 8/17: Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/12: Lisa Joy. 8/13–15: The Coasters. 8/18, 19: Bob Baldwin. Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 8/12: Empire State Soul Club; Tanaka. 8/13: Surreal McCoys; Auburnaires; Tapes. 8/14, 15: Buster Poindexter & the Banshees of Blue. 8/16: Bonnie & The Lads. 8/17: Roamin' Ants; Persian Gulf. 8/18: Funk Philharmonik; Bureau Crats. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Fri. from 10–4 a.m.: Dance to the Caribbean Explosion. 8/17: "Salsa Meets Jazz" with Willie Colon and his orchestra; Hector LaVoe and his orchestra with guest soloist Jon Faddis. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/16: Illinois Jacquet and his 16-piece big band. 8/17: Mel Lewis and the Jazz Orchestra. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 8/12: The Richard Clay Group. 8/13–16: Singer Jaron Eames with Lloyd Meyers, Earl Many, and Frank Gantz. 8/17: Comedy Out of Control with Steve Solis, and Jedda Jones. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 8/15: Pianist John Bunch with Ruby Braff on coronet and Michael Moore on bass. 8/17–22: Pianist Jack Wilkins with Jimmy Raney on guitar and John Goldsby on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 8/12: Buddy Guy & Jr. Wells plus Son Seals. 8/13: Jessie Mae Hemphill and Lazy Lester. 8/14, 15: Lonnie Mack. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. 8/12, 13, 17, 18: Tommie Joe White. 8/14, 15: Drew Perkins. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 8/16: Comedian Bob Nelson. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/16: Mike Egan, Steve Rizzo, Barry Weinbraub, "Bid Daddy" Graham, Danny Curtis and Hiram Kasten. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 8/12: Magician Imam and comedian Terry Day. 8/13: Magician Torkova and Terry Day. 8/14, 15:

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Magician/comedian Abatar and comedian David Charnee. 8/18: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/16: Comedians Tommy Koenig, Sue Kolinsky, and Ed Feldman. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/5: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively disco every Mon.–Sat. from 7:30–4 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 8/23: Don Glasser Orchestra alternates with the Emilio Reyes Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/12,13: Etta James. 8/18, 19: Astor Piazzolla and New Tango Quintet. 8/20: Buckwheat Zydeco. **AE, CB, DC, MC, V.**

TAVERN ON THE GREEN—317 E. 64th St.(873-3200). **Terrace Garden:** The MelodyMan play popular songs and swing music from 1930's and 40's for dancing, every Tue.–Sun. from 9–1 a.m. (weather permitting). **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Humorist-storyteller Mike Feder. Through 9/1, Tue.–Sat. at 9: Jim Morris in *An Evening with the President.* 8/12, 14, 15 at 11: Mixed Doubles featuring Maura Moynihan and Adam Green, Laurie Semarne and John Rennie, Karl Tiedmann and Sharon Breslau. 8/13 at 11: Lillias White star of *Dreamgirls* in *A Woman On Love.* **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. *Bittersuite - songs of experience,* a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Tug Wilson. 8/13: Singer-pianist Larry King; Singer Arthur Kirson. 8/14: singer Maxine Gordon with pianist John Wallowitch. **AE, CB, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/12: John Zickefoose with pianist Wes McAfee. 8/13: Charlotte Wescott with pianist Ross Patterson. 8/14: Peter Dean. 8/15: Barbara Lea sings Johnny Mercer. 8/17: Arthur Siegel. 8/18: Sandra King with pianist Richard Rodney Bennett. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *The Best of Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Gerard Alessandrini, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 8/12 at 8: Baronne and the Bonbons. 8/13 at 8: Josselyne Herman. 8/14 at 8: Kathy Leonardo. 8/14, 15 at 11, 8/17 at 8: *The Love Goddess with Quinn Lemley,* musical. 8/15 at 8: Johnny Nicholson. 8/18 at 8:30: Susan Hoffman. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE, MC, V.**

HOTEL ROOMS

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Pianist Dale Elliot, nightly 5–11, except Sun. and Mon. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Tue.–Sat. from 9–2 a.m., through 8/22: Linda Lee Hopkins and her Band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by jazz-pianist Larry Vuckovich, Tue.–Sat. from 9–1 a.m., through 9/6. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676).**Judge's Chamber:** Entertainment Wed.–Fri. from 7:30–1 a.m., Sat. from 8:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.–Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues. Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., Aug. 12

3:00/WNCN—Bach: Cto. for Harpsichord No. 1 in d; **Beethoven:** Sonata for Piano No. 14 in c-sharp, Op. 27, No. 2, "Moonlight."

4:00/WQXR-AM/FM—Milhaud: *Suite Provençal;* **J. C. Bach:** Trio Sonata in B-Flat.

5:00/WNCN—Barber: Serenade, Op. 1; **Schumann:** Fugues, Op. 72.

6:00/WNCN—Rameau: Gavotte and Variations.

7:00/WQXR-AM/FM—Mozart: Qnt. in E-Flat for Piano and Wind Instruments.

8:00/WNCN—Caramoor Festival.

WNYC—The Adelaide Festival. From Australia. With the Wakefield Chronicles; Adelaide Brass Quintet; Elizabeth City Brass Band. **Ives:** *From the Steeples and Mountains;* **Austin:** *First Fantasy on Ives's Universal Symphony.*

8:05/WQXR-AM/FM—Aubert: Cto. No. 13 in e; **Chausson:** Sym. in B-Flat.

9:00/WNCN—Schubert: Sym. No. 6 in C; **Tailleferre:** *Quatuor.*

9:06/WQXR-AM/FM—"McGraw-Hill's Young Artists Showcase." Robert Sherman, host.

Thu., Aug. 13

3:00/WNCN—Bach: Brandenburg Cto. No. 1 in F; **Ravel:** *Le Tombeau de Couperin.*

4:00/WQXR-AM/FM—Chopin: Andante Spianato and Grand Polonaise in E-Flat; **Handel:** Trio Sonata in b, Op. 2, No. 1.

5:00/WNCN—Schubert: Impromptu in f, Op. 142, No. 1.

6:00/WNCN—Telemann: Sonata for Flute, Cello, and Harpsichord; **Paganini:** *I Palpiti:* Variations on "Di Tanti Palpiti."

7:03/WQXR-AM/FM—Beethoven: Cello and Piano Sonata No. 4 in C.

8:00/WNYC—Frick Collection Concerts. Timothy Eddy, cello, Gilbert Kalish, piano. **Beethoven:** Sonata No. 4 in C, Op. 102; **Carter:** Sonata; **Janacek:** *Pohadka.*

8:05/WQXR-AM/FM—Devienne: Flute Cto. No. 2 in D; **Schmitt:** *La Tragedie de Salomé.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Daniel Barenboim, piano. **Beethoven:** Sonata for Piano No. 13 in E-Flat, Op. 27, No. 1; Sonata for Piano No. 7 in D, Op. 10, No. 3.

Fri., Aug. 14

3:00/WNCN—Schubert: Sym. No. 3 in D; **Stravinsky:** *Petrouchka:* Three Scenes.

4:00/WQXR-AM/FM—Beethoven: "Leonore" Ov. No. 3; **Scarlatti:** Two Sonatas.

5:00/WNCN—Vivaldi: Cto. for Recorder in C; **Sibelius:** *Oceanides,* Op. 73.

6:00/WNCN—Wassenaer: Cto. Armonico in G.

7:00/WQXR-AM/FM—Chopin: Piano Sonata No. 2 in b-flat.

8:00/WNCN—Rodrigo: Concert Serenade for Harp and Orch; **Bach:** Cto. for 2 Violins in d.

WNYC—"The Opera Box." The career of contralto Gladys Swarthout.

8:05/WQXR-AM/FM—Ravel: *Miroirs:* "Alborada del gracioso."

9:00/WNCN—"Great Performances." **Leoncavallo:** *I Pagliacci* (Domingo, Stratas, Pons, Adreolli, Rinaldi, Chorus and Orch. of Teatro alla Scala, Milan/Prêtre). Simulcast with WNET-TV/Channel 13.

WNYC—Martinu: *Inventions;* **Tcherepnin:** *Seven Songs on Chinese Poems.*

9:06/WQXR-AM/FM—The San Francisco Orchestra. Herbert Blomstedt, conductor. **Sibelius:** *Tapiola;* **Wuorinen:** *Movers and Shakers;* **Beethoven:** Sym. No. 7 in A.

Sat., Aug. 15

10:00 a.m./WNCN—Bach: Cto. for 3 Harpsichords in d; **Mozart:** *Notturno.*

WNYC—Beethoven: Piano Sonata No. 13.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Glenn Gould. **Bach:** Italian Cto. in F; **Mozart:** Piano Sonata No. 4 in E-Flat.

11:00 a.m./WNCN—Mozart: Flute Qt. No. 4 in A.

WNYC—Brahms: Piano Trio No. 1; **Glazounov:** Ov. "on Greek Themes."

11:04 a.m./WQXR-AM/FM—Vieuxtemps: Violin Cto. No. 4 in d; **Rimsky-Korsakov:** "Russian Easter" Ov.

12:00/WNCN—Brahms: *Fantasies,* Op. 116.

WNYC—Beaser: *Mountain Songs;* **Macero:** *Jamboree.*

12:05/WQXR-AM/FM—Beethoven: Sym. No 2 in D; **Copland:** Piano Cto.

1:00/WNCN—Bononcini: *Polifemo:* Ov.

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Donizetti:** *L'Elisir d'Amore* (Ricciarelli, Carreras, Nucci, Trimarchi, Orch. and Chorus of RAI, Torino/Scimone).

5:00/WNCN—Beethoven: Sonata for Piano No. 17 in d, Op. 31, No. 2, "Tempest."

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Manhattan String Quartet, pianist Abba Bogin. **Schubert:** Qt. in B-Flat, Op. 168; **Bartok:** Qt. No. 1 in C.

6:00/WNCN—Beethoven: Sonata for Cello and Piano No. 4 in c, Op. 102, No. 1.

7:00/WNCN—Bach: *Art of the Fugue,* Nos. 19–22; **Borodin:** *In the Steppes of Central Asia.*

8:00/WNCN—Bach: Sonata for Violin and Harpsichord in c.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Jesus Lopez-Cobos, conductor. **Tchaikovsky:** *Hamlet:* Overture-Fantasy; Orchestral Suite No. 3; Piano Cto. No. 1 in B-Flat.

9:00/WNCN—"Saturday Night Opera." **Verdi:** *La Forza del Destino* (Plowright, Baltsa, Carreras, Bruson, Ambrosian Opera Chorus, Philharmonia Orch./Sinopoli).

WNYC—Art Ensemble of Chicago.

Sun., Aug. 16

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. No. 1 in D, Op. 37, "Fandango" Qnt.; **Paganini:** Sonata Concertata for Flute for Flute and Guitar.

WNYC—Alkan: Allegro Barbaro in F.

11:00 a.m./WNCN—Wagner: *Götterdämmerung:* Immolation Scene.

WNYC—Haydn: Piano Sonata in E-Flat No. 62.

12:00/WNCN—Molique: Cto. for Flute in d.

12:04/WQXR-AM/FM—Scriabin: Sym. No. 1 in E.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss and Margaret Hawkins, conductors; flutist Carol Wincenc. **Haydn:** Sym. No. 104 in D, "London"; **Torke:** *Verdant Muisc;* **Foss:** *Renaissance Concerto;* **Mendelssohn:** Sym. No. 4 in A, Op. 90, "Italian."

WNYC—Holmboe: Sym. No. 8.

3:00/WNCN—Glinka: *Capriccio on Russian Themes;* **Fibich:** *The Tempest.*

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; Philip Smith, trumpet. **Haydn:** Sym. No. 102 in B-Flat; **Berg:** Three Pieces for Orch.; **Strauss:** *Till Eulenspiegel's Merry Pranks.*

5:00/WNCN—A. Marcello: Cto. for Recorder in d; **Verdi:** *I vespri siciliani.*

6:00/WNCN—Copland: *Appalachian Spring;* **Ibert:** *Divertissement.*

7:00/WNCN—Granados: *Six Pieces on Spanish Popular Songs.*

8:00/WNCN—J. C. Bach: Cto. for Harpsichord in f; **Fauré:** *Dolly,* Op. 56: Suite.

WNYC—"After Eight." With Nancy Shear.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Offenbach:** *La Grande Duchesse de Gerolstein* (Crespin, Vanzo, Massars, Toulouse Capitole Orch./Plasson).

9:00/WNCN—"Waterloo Festival." **Copland:** *An Outdoor Overture;* **Elgar:** Cto. for Cello, Op. 85; **Sibelius:** Sym. No. 2 in D, Op. 43 (Starker, Waterloo Festival Orch./Ling).

Mon., Aug. 17

3:00/WNCN—Dvorák: *Czech Suite,* Op. 39; **Ravel:** Cto. for Piano in D for the Left Hand.

4:00/WQXR-AM/FM—Haydn: Piano Sonata No. 60 in C; **Sibelius:** *Karelia Suite:* Ballade.

5:00/WNCN—Durante: Cto. for Strings and Continuo in A, "La Piazza."

6:00/WNCN—Geminiani: Cto. Grosso in D, Op. 7, No. 1; **Hotteterre:** Brunette "L'Autre Jour ma Cloris."

7:03/WQXR-AM/FM—Mendelssohn: Qt. No. 1 in E-Flat.

8:00/WNYC—The Los Angeles Philharmonic. Pierre Boulez, conductor; soprano Phyllis Bryn-Julson. **Boulez:** *Le Marteau sans maitre;* **Schoenberg:** "Pierrot Lunaire."

8:05/WQXR-AM/FM—Debussy: *Prelude to the Afternoon of a Faun.*

9:00/WNCN—R. Strauss: *Death and Transfiguration,* Op. 24; **Bach:** Cto. for 2 Harpsichords in C.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Andrew Davis, conductor; violist Rivka Golani. **Handel:** *Royal Fireworks Music;* **Colgrass:** Chaconne for Viola and Orch.; **Dvorak:** Slavonic Dances from Op. 46 and Op. 72.

Tue., Aug. 18

3:00/WNCN—Dvorák: Serenade for Winds in d, Op. 44; **Kabalevsky:** Cto. for Cello in g, Op. 49.

4:00/WQXR-AM/FM—Elgar: Introduction and Allegro for Strings; **Schubert:** Impromptu in A-Flat, Op. 90, No. 4.

5:00/WNCN—Avison: Cto. Grosso No. 3 in d after D. Scarlatti; **Schumann:** *Fantasiestücke for Clarinet and Piano,* Op. 73 (trans. for Cello).

6:00/WNCN—Clementi: Sonata for Piano in B-Flat, Op. 24, No. 2.

7:03/WQXR-AM/FM—Grieg: Violin and Piano Sonata No. 3 in c.

8:00/WNCN—Debussy: *Préludes,* Book I: "La fille aux cheveux de lin"; **Bach:** Orchestral Suite No. 4 in D.

WNYC—Utrecht Early Music Festival. Gesualdo Consort, Amsterdam. A program of Josquin des Prez.

8:05/WQXR-AM/FM—Debussy: Nocturnes for Orch.

9:00/WNCN—Elgar: Piano Qnt. in a, Op. 84; **Bax:** *Eire:* "On the Sea-Shore."

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Semyon Bychkov, conductor; pianist Andras Schiff. **Dvorak:** Piano Cto. in g; **Tchaikovsky:** Sym. No. 6 in b, "Pathetique."

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, August 12–14 and 17–18

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
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7 **WABC**
887-7777
9 **WWOR**
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11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Silverhawks*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Fri.: *Summer Switch*
Tue.: *First Offender*
S Wed.: **Movie:** *The Biko Inquest*

6:05 a.m.
H Wed.: *The Gnomes' Great Adventure*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
M Thu.: **Movie:** *Pin-up Girl*
Fri.: **Movie:** *Life at the Top*
Tue.: **Movie:** *The Night the Lights Went Out in Georgia*
S Tue.: **Movie:** *A Piano for Mrs. Cimino*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu., Mon.: *The Adventures of Curious George*
Fri., Tue.: *Seabert*
M Wed.: **Movie:** *Electric Dreams*
S Thu.: **Movie:** *Treasure Island*
Mon.: *Comedy Spotlight*

7:10 a.m.
M Mon.: **Movie:** *The Double Man*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
S Fri.: **Movie:** *The Longshot*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Mister Rogers*
21 *Sesame Street*
H Wed.: **Movie:** *Hanky Panky*
Thu.: **Movie:** *The Aurora Encounter*
Fri.: **Movie:** *The Longshot*
Mon.: **Movie:** *The Zoo Gang*
Tue.: **Movie:** *Life of the Party: The Story of Beatrice*
M Thu.: **Movie:** *The Chosen*
S Wed.: **Movie:** *Fletch*
Mon.: **Movie:** *The House at 12 Rose Street*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Superfriends*
13 *Reading Rainbow*
M Fri.: *Original Max Headroom*
Tue.: **Movie:** *Threesome*
S Tue.: **Movie:** *Detective School Dropouts*

9:00 a.m.
2 *Home Shopping Game*
4 *People's Court*
5 *Leave It to Beaver*
7 *Morning Show*
11 *The Munsters*
13 21 *Sesame Street*
31 *Captain Kangaroo*
M Wed.: **Movie:** *The Man With One Red Shoe*
Fri.: **Movie:** *The Big Bounce*
Mon.: **Movie:** *The Elephant Man*
S Thu.: *Comedy Spotlight*
Fri.: *New York City too Far From Tampa Blues*
Mon.: *The Paper Chase*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *I Love Lucy*
9 *Zoobilee Zoo*
11 *F-Troop*
31 *Body Electric*
H Thu.: **Movie:** *Zelig*
Fri.: **Movie:** *The War Boy*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *Bionic Woman*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
13 *Mister Rogers*
21 *Reading Rainbow*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *The Oklahoma City Dolls*
Mon.: **Movie:** *Joey*
Tue.: **Movie:** *Sweet Dreams*
M Thu.: *Crazy About the Movies:* "Marilyn Monroe"
S Wed.: **Movie:** *Woman of the River*
Thu.: **Movie:** *An American in Paris*
Fri.: **Movie:** *I Confess*
Mon.: **Movie:** *Stage Fright*
Tue.: **Movie:** *Track of the Cat*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
7 *Split Second*
9 *The Monkees*
11 *Sanford and Son*
13 *Owl/TV*
21 *Secret City*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *European Journal*
M Wed.: *Original Max Headroom*
Tue.: *Comedy Experiment*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Bewitched*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Sanford and Son*
13 *Newton's Apple*
21 *Body Electric*
31 *Video Music Box*
H Thu.: *Greatest Sports Upsets*
Fri.: *Not Necessarily the Media*
M Wed.: **Movie:** *The Sterile Cuckoo*
Thu.: **Movie:** *Music in My Heart*
Fri.: **Movie:** *Legend*
Mon.: **Movie:** *Coney Island*
Tue.: **Movie:** *One Crazy Summer*

11:30 a.m.
4 *Scrabble*
5 *One Day at a Time*
7 *Bargain Hunters*
9 *House Calls*
11 *Best Talk in Town*
13 *Wild America*
21 *Frugal Gourmet*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *The Session*
Thu.: *On Stage at Wolftrap*
Fri.: *Alive From Off Center*
Mon.: *International TV*
Tue.: *South American Journey*
H Wed.: **Movie:** *Cold River*
Thu.: **Movie:** *A View to a Kill*
Fri.: **Movie:** *Finnegan Begin Again*
Mon.: **Movie:** *Saving Grace*
Tue.: **Movie:** *The Aurora Encounter*
S Wed.: **Movie:** *Breaking Away*
Thu.: **Movie:** *Mask*
Fri.: **Movie:** *Detective School Dropouts*
Mon.: **Movie:** *The Biko Inquest*
Tue.: **Movie:** *Young Sherlock Holmes*

12:30
2 *Young and the Restless*
4 *Word Play*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *The Money Jungle* (1968)
Thu.: **Movie:** *Swarm* (1978). Michael Caine.
Fri.: **Movie:** *Jumping Jacks* (1952). Dean Martin, Jerry Lewis.
Mon.: **Special:** *The Rich and Famous 1987*
Tue.: **Movie:** *The Rainmaker* (1957). Burt Lancaster.
31 Wed.: *Club Date:* "Peanuts Hucko"
Fri.: *Midem*
M Thu.: **Movie:** *Lilac Dream*
Fri.: **Movie:** *Seven Minutes in Heaven*
Tue.: **Movie:** *Hot Millions*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 Wed.: *Phil Silvers*
Thu.: **Movie:** *The Suspect* (1945). Charles Laughton.
Fri.: **Movie:** *Hawmps* (1976). Christopher Connelly.
Mon.: **Movie:** *Child Stealer* (1979). Beau Bridges.
Tue.: **Movie:** *Billion Dollar Threat* (1979)
31 Wed.: *Mystery!: The Adventures of Sherlock Holmes*
Thu.: *Upstairs, Downstairs*
Fri.: *Jacksonville Jazz Festival VI*
Mon.: *Justice: Greylord Style*
Tue.: *Masterpiece Theatre: The Jewel in the Crown*
M Wed.: **Movie:** *Moon Over Miami*
Mon.: **Movie:** *Can't Stop the Music*

1:30
2 *Bold and the Beautiful*
9 Wed.: **Baseball:** Mets vs. Montreal (concludes at 4:30)
H Wed.: **Movie:** *Cross Creek*
Tue.: **Movie:** *Finnegan Begin Again*
S Fri.: **Movie:** *Bells Are Ringing*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
13 *This Old House*
31 Wed.: *Wings Over Water*
Thu.: *A Piece of Cake*
Fri.: *Jacksonville Jazz Festival VII*
Mon.: *National Audubon Society Special*
H Fri., Mon.: *Behind the Scenes*
M Thu.: **Movie:** *O'Hara's Wife*
Fri.: **Movie:** *Over the Edge*
S Wed.: **Movie:** *The Biko Experiment*
Thu.: **Movie:** *A Piano for Mrs. Cimino*
Mon.: **Movie:** *Fletch*
Tue.: **Movie:** *An American in Paris*

2:30
5 *The Jetsons*
11 *Scooby Doo* (except Tue.)
13 *Justin Wilson's Louisiana Cookin'*
31 Thu.: *The Competitive Edge*
H Thu.: **Movie:** *Pee-wee's Big Adventure*
Fri.: **Movie:** *A Flash of Green*
Mon.: **Movie:** *Absolute Beginners*
M Wed.: **Movie:** *The Elephant Man*
Tue.: **Movie:** *This Is Elvis*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *She-Ra*
7 *General Hospital*
9 *Cannon* (except Wed.)
11 *Smurfs*
13 *French Chef*
21 *Lilias, Yoga, and You*
31 *Square One TV*
M Mon.: **Movie:** *Breaking Away*

3:30
5 *He-Man*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Hooked on Aerobics*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *The Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Wooster Square*
H Wed.: **Movie:** *Joey*
Tue.: **Movie:** *Cross Creek*
M Thu.: **Movie:** *Cover Girl*
Fri.: **Movie:** *Iron Eagle*

4:00
2 *Divorce Court*
4 *Donahue*
5 *Thundercats*
7 *Oprah Winfrey Show*
9 *Barnaby Jones* (except Wed., Fri.)
Fri.: **Baseball:** Mets vs. Chicago Cubs
11 *G.I. Joe*
13 21 *Sesame Street*
31 Wed.: *Wildside*
Thu.: *America*
Fri.: *Nature Scene*
Mon.: *Great Outdoors*
Tue.: *Makeover*
H Thu.: *The Adventures of Curious George*
S Wed.: *Shelley Duvall's*

Tall Tales & Legends: "Pecos Bill"
Thu.: *Shelley Duvall's Tall Tales & Legends:* "Ponce De León"
Fri.: *Who Spooked Rodney?*
Mon.: *Joey and Redhawk*
Tue.: **Movie:** *Treasure Island*

4:30
2 *Superior Court*

5 *Gilligan's Island*
9 Wed.: *Greats of the Games*
11 *Good Times*
31 Wed.: *National Academic Championship*
Thu.: *Adam Smith*
Fri.: *National Audubon Special*
Mon.: *American Art Forum*
Tue.: *Body Electric*
H Thu.: *Mystery at Fire Island*
Fri.: *Who Loves Amy Tonight?*
Mon.: *Greatest Sports Upsets*
M Wed.: **Movie:** *Hot Millions*
Tue.: **Movie:** *Making Contact*
S Fri.: **Movie:** *The Gnomes*
Mon.: *P.J. and the President's Son* (cc)

5:00
2 4 7 News
5 *Brady Bunch*
9 *Hawaii Five-O* (except Fri.)
11 *CHiPs*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Soapbox With Tom Cottle*
Thu.: *Great Decisions '87*
Mon.: *Innovation*
Tue.: *Bodywatch*
H Fri.: *Summer Switch*
M Mon.: **Movie:** *Casino Royal*
S Wed.: *The House at 12 Rose Street*
Thu.: *Zerk the Jerk*

5:30
2 News
5 *What's Happening?*
13 *Reading Rainbow*
31 *City Comment*
H Wed.: *First Offender*
Tue.: **Movie:** *American Flyers*
Mon.: *The Adventures of Curious George*
Tue.: *First Offender*
M Thu.: **Movie:** *Threesome*
Fri.: **Movie:** *Once Bitten*
S Thu.: *Joey & Redhawk*
Mon.: *White Mane*

5:45
31 *News From City Hall*

Weeknights, August 12–14 and 17–18

WED., AUG. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
S **Movie:** *Fletch*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Club Paradise*
M **Movie:** *The Money Pit*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Madhur Jaffrey's Indian Cookery*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Fishers in the Family"

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *The Rules of Marriage* (1982). Part I of II. Elliott Gould.
7 *Perfect Strangers*
9 News
11 **Movie:** *Oxford Blues* (1984). Robert Lowe.
21 *National Geographic Special*
31 *Justice: Greylord Style*
H **Movie:** *At Close Range*
M **Movie:** *Nothing in Common*
N **Movie:** *The Outlaw Brothers*
S *Brothers*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Works and Process at the Guggenheim:* "Mito." Italian prima ballerina Carla Fracci and her partner, Gheroghe Iancu, dance a new ballet by Rumanian choreographer Gigi Caciuleanu; includes an interview with Caciuleanu, conducted by Clive Barnes.
S *Hard Knocks*

9:00
2 *Magnum, P.I.*
4 *Night Court*
7 *MacGyver*
9 **Movie:** *From Here to Eternity* (1979). Part II of III. William Devane. (Part I, Tue., 8/11 at 9.)
13 *Charlie*
21 *Peter, Paul, and Mary—25th Anniversary.* The legendary folk trio sings some of its most popular hits in a special anniversary performance.
31 *Australian Movie*
S **Movie:** *Heartburn*

9:30
4 **Special:** *Slickers*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
H *1st and Ten*
M **Movie:** *Volunteers*
N **Movie:** *Hail Mary*

10:30
11 News
13 *Robert Bateman: Artist and Naturalist.* The life and work of naturalist artist Robert Bateman is discussed.
31 *A Piece of Cake.* The life and work of pop artist Wayne Thiebaud, best known for painting ordinary objects.
H **Movie:** *Hard Bodies 2*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
21 *Monty Python's Flyting Circus*
31 *Video Music Box*
S **Movie:** *Peep Show*

11:30
2 *Hot Shots*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
13 *The Human Face of the Pacific.* Part II of IV. Mini-series which focuses on contemporary Pacific society.
21 *TV Classics*

11:50
M **Movie:** *The Man With One Red Shoe*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Babe* (1975). Susan Clark. Excellent biography of Babe Didrickson, America's foremost female athlete.
9 *Cannon*
11 *Star Trek*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Long Island Report*
N **Movie:** *The Private Life of Don Juan*

12:05 a.m.
H **Movie:** *Beginner's Luck*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nova*

12:40 a.m.
2 **Movie:** *The Loneliest Runner* (1976). Lance Kerwin.
S **Movie:** *Breaking Away*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:25 a.m.
M **Movie:** *Big Trouble*

1:30 a.m.
4 11 News
5 *Get Smart*

1:35 a.m.
H **Movie:** *Hanky Panky*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Le Mans* (1971). Steve McQueen.
9 **Movie:** *Dirt* (1979)

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
S **Movie:** *Scarecrow*

2:55 a.m.
M **Movie:** *Hamburger*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:25 a.m.
H **Movie:** *At Close Range*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Night Freight* (1955). Forrest Tucker.

4:17 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Card Sharks*
M *Original Max Headroom*
S *Brothers*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
M **Movie:** *One Night Only*
S **Movie:** *Starchaser: The Legend of Orin*

5:25 a.m.
H **Movie:** *Club Paradise*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 News

THU., AUG. 13

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Cimme a Break*
13 *New Jersey News*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)
S **Movie:** *Treasure Island*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H **Movie:** *The Aurora Encounter*
M **Movie:** *Pin-up Girl*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 **Movie:** *The Rules of Marriage* (1982). Part II of II. Elliott Gould. (Part I, Wed., 8/12 at 8.)
7 *Sledge Hammer!*
9 News
11 **Special:** *The Rich and Famous 1987*
21 *Automania:* "Design for Dreaming." The men who dictate the style and shape of cars around the world.
31 *The Ascent of Man*
N **Movie:** *Desert Hearts*
S **Movie:** *Friday the 13th, Part VI: Jason Lives*

8:30
4 *Family Ties*
7 *The Charmings*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Race—Portraits in Black and White." Interviews with five students from Rutgers University and their opinions on racism.
21 *This Old House*

9:00
2 **Movie:** *Five Days One Summer* (1983). Sean Connery.
4 *Cheers*
7 *Our World*
9 **Movie:** *From Here to Eternity* (1979). Part III of III. William Devane. (Part I, Tue., 8/11 at 9.)
13 *Heritage: Civilization and the Jews*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Masterpiece Theatre: The Jewel in the Crown*
H **Movie:** *A View to a Kill*
M **Movie:** *Parting Glances*

9:30
4 *Molly Dodd*
S **Movie:** *The Gauntlet*

10:00
4 *L.A. Law*
5 11 News
7 *20/20*
13 *First Among Equals*
21 *Masterpiece Theatre: The Jewel in the Crown*
31 *Mystery!: The Adventures of Sherlock Holmes*
N **Movie:** *Variety*

10:30
11 News
M **Movie:** *The Tender Age*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Jazz Tonight:* "Breaking Through." Explores the early days of female jazz musicians; includes performances by saxophonist Jane Ira Bloom, and vocalists Jean Lee, Sheila Jordon, and Dakota Staton.
21 *Monty Python's Flying Circus*
31 *Video Music Box*

11:30
2 **Movie:** *Arthur the King* (1982). Malcolm McDowell.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics: Life With Elizabeth*
H **Movie:** *The Check Is in the Mail*
S *Comedy Spotlight*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *The Deadly Tower* (1975). Kurt Russell.
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Hasty Hearts*

12:15 a.m.
M **Movie:** *Rollover*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *National Geographic Special:* "Realm of the Alligator"

12:35 a.m.
S **Movie:** *Twice in a Lifetime*

12:55 a.m.
H **Movie:** *Final Justice*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Beloved Infidel* (1959). Gregory Peck.
9 **Movie:** *The Ninja Mission* (1984). Christopher Kohlberg.

2:15 a.m.
M **Movie:** *Where Are the Children?*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
H **Movie:** *Cease Fire*

2:35 a.m.
S **Movie:** *Emmanuelle*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:30 a.m.
4 *New Record Guide*

3:55 a.m.
M **Movie:** *In Cold Blood*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *I've Lived Before* (1956). Jock Mahoney.

4:10 a.m.
H **Movie:** *The Glitter Dome*

4:20 a.m.
S **Movie:** *Friday the 13th, Part VI: Jason Lives*

4:30 a.m.
7 *Card Sharks*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 News

5:50 a.m.
S **Movie:** *A Piano for Mrs. Cimino*

FRI., AUG. 14

6:00
2 4 7 News
5 *Three's Company*
9 Baseball game (continued from 4 p.m.)
11 *Gimme a Break*
13 *New Jersey News*
21 *Madeleine Cooks:* "Meatless Meals"
31 Italian programming (concludes at 8)
H **Movie:** *Sweet Dreams*
S **Movie:** *The Longshot*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*
M *Original Max Headroom*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
11 News
9 *Entertainment Tonight*
13 *MacNeil/Lehrer*
21 *Wild America*
M **Movie:** *Cleopatra Jones*
S **Movie:** *Detective School Dropouts*

8:00
2 *Summer Playhouse*
4 *Rags to Riches*
5 **Special:** *Spring Break Reunion*
7 *Webster*
9 News
11 **Movie:** *Private School* (1983). Phoebe Cates.
21 *Nature*
31 *Washington Week in Review*
H *Not Necessarily the Media*
N **Movie:** *Mikey and Nicky*

8:30
7 *Mr. Belvedere*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Max Headroom*
9 **Movie:** *Girl Happy* (1965). Elvis Presley.
13 *Great Performances: I, Pagliacci.* Director Franco Zeffirelli's production of Leoncavallo's tragic masterpiece, featuring Teresa Stratas and Placido Domingo.
21 *American Masters:* "Unknown Chaplin"
H **Movie:** *Psycho III*
M **Movie:** *Cocaine Wars*
S *Paris by Night With George Burns*

10:00
2 *Adderly*
4 *Crime Story*
5 11 News
7 *Starman*
21 **Special:** *Fabian's Good Time Rock 'n' Roll.* A salute to rock with performances by Fabian, Chubby Checker, Little Anthony, and Lesley Gore.
31 *Blood of a Poet*
N **Movie:** *Home of the Brave*
S *Brothers*

10:30
11 News
13 *Little Mike: A Videoportrait of Michael Anderson.* Portrait of a young man born with osteogenesis imperfecta, commonly known as "glass bone" disease.
H **Movie:** *The Stuff*
M **Movie:** *Stripper*
S *Brothers*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Born to Dance* (1937). Eleanor Powell, James Stewart. Cole Porter's enchanting musical about a sailor who has his hands full with the affections of two women.
31 *Video Music Box*
S **Movie:** *Psycho III*

11:10
21 *Wall $treet Week*

11:30
2 *In Person From the Palace*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*

11:40
21 *Washington Week in Review*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Futureworld* (1976). Peter Fonda.
9 *Cannon*
11 *Star Trek*
H *1st and Ten*
N **Movie:** *The Hour of the Star*

12:05 a.m.
M **Movie:** *Black Venus*

12:10 a.m.
21 *Long Island Report*

12:30 a.m.
2 **Movie:** *The Pirate Movie* (1982). Kristy McNichol.
4 *David Letterman*
5 *Star Search*
H **Movie:** *Salvador*

12:40 a.m.
21 *Charlie Chaplin Festival.* Four Chaplin shorts are shown including *Adventurer, The Cure, Easy Street,* and *The Immigrant.*

12:45 a.m.
S **Movie:** *Can You Keep It Up for a Week?*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
4 *Friday Night Videos*
5 *Dream Girl*
11 News

1:50 a.m.
M **Movie:** *Cleopatra Jones and the Casino of Gold*

2:00 a.m.
5 *Solid Gold*
7 News
9 *Saturday Night Live*
S **Movie:** *Klute*

2:30 a.m.
4 News
7 *Nightlife*
H **Movie:** *Scream for Help*

2:35 a.m.
2 **Movie:** *Live Again, Die Again* (1974). Walter Pidgeon.

3:00 a.m.
4 *Crosswits*
5 **Movie:** *Banacek: Now You See Me . . .* (1974)
7 *The Avengers*
9 *Saturday Night Live*

3:30 a.m.
4 *Sally Jessy Raphaël*
M **Movie:** *Rambo: First Blood Part II*

4:00 a.m.
4 *Music City U.S.A.*
7 **Movie:** *Gable and Lombard* (1976). James Brolin.
9 *The Saint*
S *Comedy Spotlight*

4:05 a.m.
H *Behind the Scenes*

4:15 a.m.
2 *Newsmakers*

4:30 a.m.
4 *New Record Guide*
5 *Make Room for Daddy*
S *Paris by Night With George Burns*

4:35 a.m.
H **Movie:** *Psycho III*

4:45 a.m.
2 **Movie:** *The Things I Never Said* (1974). Diana Hyland.

5:00 a.m.
4 *Ben Casey*
9 News

5:10 a.m.
M **Movie:** *Iron Eagle*

5:30 a.m.
9 News
S **Movie:** *The Gnomes*

MON., AUG. 17

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *Pee-wee's Big Adventure*
S *The House at 12 Rose Street*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "The Wolf and the Whitetail"
21 *Nightly Business Report*
S *Comedy Spotlight*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Watching Wildlife"
H *Fraggle Rock*
M **Movie:** *Happy Land*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Kentucky Woman* (1983). Cheryl Ladd.
7 **Special:** *The Hope Division*
9 News
11 **Special:** *Sons of Scarface: The New Mafia.* Geraldo Rivera hosts this live program which takes a look at organized crime from the days of Al Capone to the present.
21 *National Audubon Society Special:* "Panthers and Cheetahs"
31 *Video Music Box*
H *Tina Turner*
N **Movie:** *Comic Magazine*
S *The Messiest of Gallagher*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Nate and Hayes* (1986). Tommy Lee Jones.
7 **Movie:** *Lace* (1984). Part II of II. Brooke Adams. (Part I, Sun., 8/16 at 8.)
9 *The Last Convertible* (1979). Part I of III. Perry King.
13 *American Masters:* "Hidden Treasures." Part III of III. Features movies Chaplin made for fun, films he shot and then abandoned, and sequences cut from his major movies.
21 *Nature of Things*
31 *Ahmad Jamal at Midem—Cannes*
H **Movie:** *Saving Grace*
M **Movie:** *The Long Dark Night*
S **Movie:** *Home Fires*

9:30
2 *Designing Women*
31 *The Session*

10:00
2 *Cagney & Lacey*
5 11 News
13 *Upstairs, Downstairs*
21 *National Geographic Special*
31 *Alive From Off Center*
N **Movie:** *The Private Life of Don Juan*

10:30
11 News
31 *Club Date:* "Peter Sprague"

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Al Jarreau: Live in London.* Al Jarreau, award-winning jazz and pop vocalist, performs before an audience at London's Wembley Arena during his 1984 tour.
21 *Monty Python's Flying Circus*
31 *Mobile Jazz*
H **Movie:** *Psycho III*
M *The Legendary Ladies*
S *The Paper Chase*

11:30
2 *Simon & Simon*
4 *Best of Carson*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 *Monday Sportsnite*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Where Are the Children?*
N **Movie:** *Diary for My Children*
S **Movie:** *Fletch*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nature:* "Fragments of Eden"

12:35 a.m.
H **Movie:** *Absolute Beginners*

12:40 a.m.
2 **Movie:** *The Rousters* (1983). Chad Everett.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Fighter Attack* (1954). Sterling Hayden.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News

1:40 a.m.
M **Movie:** *Black Venus*

1:45 a.m.
S **Movie:** *The Biko Inquest*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Camille* (1936). Greta Garbo, Robert Taylor. Garbo, in what is generally considered to be her greatest performance, as the tragic heroine who must sacrifice her own happiness to prove her love; don't miss it!
9 **Movie:** *Purple Taxi* (1977). Charlotte Rampling.
11 *Focus on Success*

2:25 a.m.
H **Movie:** *Tuff Turf*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *Flame of the Barbary Coast* (1945). John Wayne.

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*

3:35 a.m.
S **Movie:** *The Gauntlet*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Marry Me Again* (1953). Robert Cummings.

4:17 a.m.
5 *Make Room for Daddy*

4:20 a.m.
H **Movie:** *Beginners Luck*

4:30 a.m.
7 *Card Sharks*

4:55 a.m.
M **Movie:** *Loose Screws*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
11 News
S *P.J. and the President's Son*

TUE., AUG. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "Can We Live in Space?"
31 Italian programming (concludes at 8)
M **Movie:** *Cleopatra Jones*
S **Movie:** *A Piano for Mrs. Cimino*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Looker*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Swamp Critters"
M *Comedy Experiment*

8:00
2 *Simon & Simon*
4 *Matlock*
5 *Star Search Special*
7 *Who's the Boss?*
9 News
11 **Movie:** *Hurricane* (1979). Jason Robards.
21 *Nova*
31 *Fairly Secret Army*
H *Not-So-Great Moments in Sports*
M *Easy Money*
N **Movie:** *The Marquis of O*

S **Movie:** *Young Sherlock Holmes*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation: One Hundred and Counting.* Special anniversary edition celebrating the 100th broadcast of this series.
31 *The Two Ronnies*

9:00
2 *Houston Knights*
4 **Movie:** *Man From Snowy River* (1987). Kirk Douglas.
7 *Moonlighting*
9 **Movie:** *The Last Convertible* (1979). Part II of III. Perry King. (Part I, Mon., 8/17 at 9.)
13 *Nova:* "Countdown to the Invisible Universe"
21 *South American Journey.* Jack Pizzey examines the problems of poverty, hunger, and corruption facing Colombia.
31 *Shoestring*
H **Movie:** *The Clan of the Cave Bear*

10:00
2 *Night Heat*
5 11 News
7 *Spenser: For Hire*
13 *Soldiers: A History of Men in Battle*
21 *Checkpoint Berlin.* The story of how the Berlin Wall came into being and how it affects the people who live within it.
31 *Solo*
M **Movie:** *One Crazy Summer*
N **Movie:** *Crossover Dreams*
S *The Paper Chase*

10:30
11 **Baseball:** Yankees vs. Seattle
31 *Open All Hours*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
13 *Rock and Roll: The Early Days.* The birth of rock and roll is documented with rare film footage of legendary performances; includes film clips of Elvis Presley, Chuck Berry, Jerry Lee Lewis and others.
21 *Monty Python*
31 *Video Music Box*
H *America Undercover:* "Vigilante"
S *The Paper Chase*

11:30
2 *T. J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
21 *TV Classics*
M **Movie:** *Cheech & Chong's Nice Dreams*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *The McCullochs* (1975). Forrest Tucker.
9 *Cannon*
13 *Mystery!: The Adventures of Sherlock Holmes*
21 *Long Island Report*
H **Movie:** *At Close Range*
N **Movie:** *Hail Mary*
S **Movie:** *Detective School Dropouts*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *National Audubon Society Special:* "Panthers and Cheetahs"

12:40 a.m.
2 **Movie:** *Zeppelin* (1971). Michael York.

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *This Is Elvis*

1:30 a.m.
4 11 News
5 *Health and Tennis*

1:35 a.m.
S **Movie:** *H.O.T.S.*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Boom Town* (1940). Clark Gable.
9 **Movie:** *Secret of Seagull Island* (1981)
11 *Twilight Zone*
H **Movie:** *Hard Bodies 2*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

2:45 a.m.
M **Movie:** *Perfect Timing*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Midnight Offerings* (1981). Melissa Sue Anderson.

3:20 a.m.
S **Movie:** *Track of the Cat*

3:30 a.m.
4 *New Record Guide*
H **Movie:** *The Check Is in the Mail*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *The Reluctant Heroes* (1971). Ken Berry.

4:15 a.m.
M **Movie:** *Cleopatra Jones and the Casino of Gold*

4:25 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Card Sharks*

4:55 a.m.
H **Movie:** *Looker*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:10 a.m.
S **Movie:** *Treasure Island*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*

Weekend, August 15–16

SAT., AUG. 15

6:00 a.m.
4 *New Wilderness*
5 *Look at Me Now*
9 *David Toma*
11 *Christian Science*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
H **Movie:** *Cold River*

7:00 a.m.
4 *Cliffwood Avenue*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
S *Shelley Duvall's Tall Tales & Legends:* "Pecos Bill"

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*
M **Movie:** *The Secret Diary of Sigmund Freud*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Danger Mouse*
7 *The Wuzzles*
9 *Hispanic Horizons*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Sesame Street*
H **Movie:** *Cross Creek*
S **Movie:** *Polly of the Circus*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
9 *Meet the Mayors*
11 **Movie:** *Sherlock Holmes and the Voice of Terror* (1942). Basil Rathbone.
13 *Wall $treet Week*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Whiz Kids*
13 *Washington Week in Review*
21 *National Audubon Society Special:* "Common Ground." Dennis Weaver narrates this special on new methods of farming.

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*
M *Dangerous Film Club*
S **Movie:** *The Sandpiper*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *Frontline:* "Keeping the Faith." An examination of the current status of the black church in America.
21 *South American Journey*
31 *Body Electric*
H **Movie:** *Nothing in Common*
M **Movie:** *One Crazy Summer*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
31 *Wooster Square*

11:00 a.m.
2 *Dungeons & Dragons*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny*
9 *Wrestling Spotlight*
11 *Pro Wrestling This Week*
13 *Tony Brown's Journal:* "The Goetz Verdict." A discussion with members of the black community on their feelings about the Bernhard Goetz acquittal.
21 *Victory Garden*
31 *Square One TV*

11:30 a.m.
2 *Land of the Lost*
4 *Punky Brewster*
7 *Ewoks*
13 *Open Mind:* "Prevention: Avoiding Disability." Discusses the feasibility and importance of preventing disability in the United States and the rest of the world.
31 *Soapbox With Tom Cottle*
M **Movie:** *Electric Dreams*
S **Movie:** *Back to the Future*

11:35 a.m.
21 *Gourmet Cooking*

12 NOON
2 *Galaxy High*
4 *Lazer Tag Academy*
5 *Wonderful World of Disney: Hacksaw.* Part II.
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation:* "Math V"
31 *Video Music Box*
H **Movie:** *Life of the Party: The Story of Beatrice*

12:10
21 *This Old House*

12:30
2 *Story Break*
4 *Main Street*
7 *Health Show*
13 *G.E.D. Preparation*

12:45
21 *Frugal Gourmet*

1:00
2 **Special:** *Pan Am Games*
4 *Fight Back*
5 **Movie:** *Journey to the Center of the Earth* (1959). Pat Boone.
7 *American Bandstand*
9 **Movie:** *Speedway* (1968). Elvis Presley.
11 **Special:** *Dayton International Air Show*
13 *American Masters:* "Unknown Chaplin"
31 *Good Morning Asia*

1:20
21 *French Chef*

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H	I	S	P	A	N	I	C		A	B	L	O	O	M
E		A		R		D				A		L		A
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TELEVISION

1:30
4 **Special:** *Maximum Effort*
7 *Hot Tracks*
M **Movie:** *Poltergeist II: The Other Side*
S **Movie:** *Sesame Street Presents: Follow That Bird*

1:50
21 *Joy of Painting*

2:00
4 **Baseball:** Texas vs. Boston, or Mets vs. Chicago
11 **Special:** *National Geographic on Assignment*
13 *Ossie and Ruby*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Club Paradise*

2:20
21 *Magic of Oil Painting*

2:30
7 *Ebony/Jet Showcase*
13 *Vistas:* "An Interview With Rita Moreno." A candid look at the only actress to win a Tony, Emmy, Oscar, and Grammy.

2:50
21 *Rod & Reel*

3:00
7 **Movie:** *Haunts of the Rich* (1972)
9 **Special:** *The Best of National Geographic:* "Hong Kong"
11 *Music Machine*
13 *Robert Bateman: Artist and Naturalist*
M **Movie:** *Making Contact*
S **Movie:** *The Assissi Underground*

3:20
21 *Motorweek*

3:30
5 **Movie:** *Ninja Warlord* (1977)
11 *Puttin' On the Hits*
H *Survival Series*

3:50
21 *Woodwright's Shop*

4:00
2 **Golf:** The International
9 **Special:** *The Best of National Geographic:* "The Thames"
11 *Dance Fever*
13 *Nova:* "How Babies Get Made"
31 *All About TV*

4:25
21 *This Old House*

4:30
7 *Wide World of Sports*
11 *One Big Family*
31 *Cityscope*
H **Movie:** *Zulu Dawn*
M **Movie:** *Police Academy 3: Back in Training*

5:00
4 *Sports Column*
5 *What's Happening Now?*
9 Wrestling
11 *What a Country*
13 *Innovation:* "Allergy Blues"
21 *Doctor Who Marathon* (concludes at 11)
31 *Japan: The Living Tradition*
S *Shelley Duvall's Tall Tales & Legends:* "Pecos Bill"

5:30
4 *New Newlywed Game*
5 *Small Wonder*
11 *Fame*
13 *Bodywatch*
31 *Looking East*

6:00
2 *The People*
4 7 News
5 *9 to 5*
9 *Bosom Bodies*
13 *National Audubon Society Special:* "Common Ground"
31 *Images/Imagenes*
M **Movie:** *Bad Medicine*
S **Movie:** *Back to the Future*

6:30
2 4 7 News
5 *Taxi*
9 *New Gidget*
11 *Tales From the Darkside*
31 *In Black and White*
H **Movie:** *Violets Are Blue*

7:00
2 News
4 *Strictly Business*
5 *Mission: Impossible*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Charles in Charge*
13 *Newton's Apple*
31 *Computer Show*

7:30
2 *Frank Field Medical Test:* "Vaccines and Immunizations"
4 *Throb*
7 *New York Views*
9 *Mama's Family*
11 **Baseball:** Yankees vs. Cleveland
13 *Sentimental Swing: The Music of Tommy Dorsey*

8:00
2 **Movie:** *Chase* (1985). Jennifer O'Neill.
4 *Facts of Life*
5 *Werewolf*
7 *Animal Crack Ups*
9 News
31 *Upstairs, Downstairs*
H **Movie:** *Nothing in Common*
M **Movie:** *One Crazy Summer*
N **Movie:** *The Birth of a Nation*
S **Movie:** *Manhunter*

8:30
4 *227*
5 *Beans Baxter*
7 *Ellen Burstyn Show*
9 *House Calls*

9:00
4 *Golden Girls*
5 *Down and Out in Beverly Hills*
7 **Movie:** *Oh Heavenly Dog* (1980). Chevy Chase.
9 **Special:** *Elvis' Graceland*
13 *Mystery!: The Adventures of Sherlock Holmes*
31 *Secret Agent*

9:30
4 *Amen*
5 *Karen's Song*
M *Comedy Experiment*

10:00
2 *West 57th*
4 *Hunter*
5 News
9 **Special:** *Elvis: The Echo Will Never Die*
13 *John Lennon*
31 *Blake's Seven*
H *Martin Mull*
M **Movie:** *Opposing Force*
S *Championship Boxing*

10:30
5 *Sports Extra*
11 News

11:00
2 4 7 News
5 **Movie:** *Harold and Maude* (1971). Ruth Gordon. Classic cult film about the relationship between an eccentric 80-year-old woman and a suicidal young man; don't miss this one!
9 *Benny Hill*
11 *Twilight Zone*
13 **Movie:** *Road to Zanzibar* (1941). Bob Hope, Bing Crosby.
21 *Monyt Python's Circus*
31 *Eye on Dance*
H **Movie:** *Club Paradise*
N **Movie:** *Red Beard*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *The Bees* (1978). John Saxon.
11 *Twilight Zone*
21 **Movie:** *The Big Broadcast of 1937* (1936). Jack Benny.
31 *State of the Arts*

11:40
M **Movie:** *48 HRS.*

11:45
2 **Movie:** *All Trails Lead to Las Vegas* (1975). Teresa Graves.
7 **Movie:** *North to Alaska* (1960). John Wayne.

12 MIDNIGHT
11 **Football:** Jets vs. Philadelphia

12:30 a.m.
S **Movie:** *Vanessa*

12:35 a.m.
H **Movie:** *Hard Bodies 2* (cc)

12:55 a.m.
5 **Movie:** *The World of Suzie Wong* (1960). William Holden.

1:00 a.m.
4 *Ask Dr. Ruth*

1:20 a.m.
M **Movie:** *Volunteers*

1:30 a.m.
4 *Off the Wall*
9 *Saturday Night Live*

1:55 a.m.
S **Movie:** *The Assissi Underground*

2:00 a.m.
2 News
4 *Dancin' to the Hits*

2:05 a.m.
H **Movie:** *Sunset Strip*

2:10 a.m.
7 **Movie:** *Not As a Stranger* (1955). Robert Mitchum.

2:30 a.m.
4 *Snicker Theater*
9 *Saturday Night Live*
11 **Movie:** *Zulu* (1964). Stanley Baker.

2:45 a.m.
2 **Movie:** *Doctors' Secrets* (1975). George Peppard.

3:10 a.m.
M **Movie:** *Cheech & Chong's Nice Dreams*

3:30 a.m.
9 *B.J. and the Bear*

3:35 a.m.
H **Movie:** *Ellie*

3:55 a.m.
S **Movie:** *Manhunter*

4:30 a.m.
9 *The Saint*

4:40 a.m.
M **Movie:** *One Crazy Summer*

5:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
11 *Insight*

5:10 a.m.
H *On Location*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., AUG. 16

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S *Joey and Redhawk*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
H *The Gnomes' Great Adventure*
M *Crazy About the Movies:* "Marilyn Monroe"
S **Movie:** *Starchaser: The Legend of Orin*

7:00 a.m.
2 *Young Universe*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
M **Movie:** *The Corpse Came C.O.D.*

8:00 a.m.
2 *For Our Times*
5 *Oral Roberts*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Wall Street Journal Report*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *Ape and Super-Ape*

9:00 a.m.
2 News
4 *Visiones*
5 *McCreary Report*
7 *Showcase of Homes*
9 *World Tomorrow*
11 *Inhumanoids*

13 *Sesame Street*
21 *National Geographic*
pecial
H **Movie:** *Real Genius*
M **Movie:** *This Is Elvis*

:30 a.m.
4 *Positively Black:* "Black
hurch in the 80s"
7 *World of Photography*
9 *Hour of Power*
1 *Jem*

0:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Ten*
1 *Bionic Six*
3 *Reading Rainbow*
1 *Tony Brown's Journal*
S **Movie:** *Julia*

0:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
9 *The Monkees*
1 *Keys to Success*
3 *Soapbox With Tom*
ottle: "When Families
ivorce"
1 *Inside Albany*

1:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Roustabout*
1964). Elvis Presley.
7 *News Conference*
9 *New Gidget*
1 **Football:** Jets vs.
hiladelphia
3 *Wild America Special:*
'The Man Who Loved
ears"
1 *Washington Week In*
eview
H **Movie:** *The Bride*
M **Movie:** *The Money Pit*

1:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 *Sunday Morning*
unnies. Includes the
aurel and Hardy shorts
og Wild, First Mistake,
nd *Thicker Than Water.*
1 *Wall $treet Week*

2 NOON
2 **Special:** *Pan Am*
ames
4 *First Estate*
3 *This Old House*
1 *Adam Smith's Money*
orld
S *The Paper Chase*

2:30
4 *Headlines on Trial*
7 *Business World*
3 *Inside Albany*
1 *Wild America:* "Born
o Run"
M *Original Max*
eadroom

:00
4 **Special:** *Essence Music*
uperstars
5 **Movie:** *Clambake*
1967). Elvis Presley.
7 *Giants Preview Special*
9 *Greats of the Game*
1 **Special:** *Football Hall*
f Fame Festival Parade
3 *Firing Line*
1 *Nature*
H **Movie:** *A View to a*
ill
M **Movie:** *State Fair*
S **Movie:** *Hot Millions*

:30
4 *Here's Lucy*
7 **Football:** Giants vs.
New England
9 *This Week in Baseball*

2:00
4 *Heroes: Made in the U.S.A.*
9 **Baseball:** Mets vs. Chicago Cubs
13 *Great Performances: I, Pagliacci*
21 *We'll Meet Again*
31 *World TV Presents* (Chinese programming)

2:30
4 *College Football Preview*

3:00
4 *Strange But True Football Stories*
5 **Movie:** *King Creole* (1958). Elvis Presley.
11 **Special:** *Supermodel of the World*
21 *The Collectors:* "Mountain Adventure"
31 *Washington Week in Review*
M *Crazy About the Movies:* "Marilyn Monroe"
S *Championship Boxing*

3:30
13 *Little Mike*
21 *Madeleine Cooks*
31 *Ask Congress*
H *Carly in Concert*

4:00
2 **Golf:** The International
4 *Sportsworld*
13 *Evening at Pops:* "Marvin Hamlisch and Gregory Hines"
21 *Great Chefs of New Orleans*
31 *Tony Brown's Journal*
M **Movie:** *The Lady From Shanghai*

4:30
21 *Louisiana Cookin':* "Outdoors"
31 *World Chronicle*
H *Fraggle Rock*

5:00
5 **Movie:** *G.I. Blues* (1960). Elvis Presley.
7 **Racing:** International Race of Champions
9 *Buck Rogers*
11 *Fame*
13 *War: A Commentary by Gwynne Dyer*
31 *Hello Jerusalem*
H **Movie:** *Red Dawn*

5:10
21 *Hometime*

5:30
M **Movie:** *Airplane!*
S **Movie:** *Haunted Honeymoon*

5:45
21 *This Old House*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *Oxford Blues* (1984). Robert Lowe.
13 *Currents:* "Race: Portraits in Black and White"
31 *U.S. Nippon Newscope*

6:15
31 *Business Nippon*

6:20
21 *Nova*

6:30
2 4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie: Great Moments in Disney Animation*
9 *Entertainment This Week*
13 *South American Journey:* "Kings for a Day"
31 *Japanese Theatre*
H **Movie:** *Real Genius*
M **Movie:** *This Is Elvis*
S **Movie:** *Breaking Away*

7:30
21 *The Best of Wild America*

8:00
2 *Murder, She Wrote*
4 **Movie:** *Combat High* (1986). Robert Culp.
5 *Married . . . With Children*
7 **Movie:** *Lace* (1984). Part I of II. Bess Armstrong.
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *National Audubon Society Special*
31 *Arranger Session With Billy Taylor*
N **Movie:** *Wanda*

8:30
5 *Duet*
9 *Face-off*

9:00
2 **Movie:** *Malice in Wonderland* (1986). Elizabeth Taylor.
5 *Mr. President*
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Al Jarreau*
31 *Mayport and All That Jazz II*
H **Movie:** *Crossroads*
M *Crazy About the Movies:* "Elvis '56"
S **Movie:** *Home Fires*

9:30
5 *Tracey Ullman Show*
9 *In Depth*
11 *Children of the Broken Hearts*

10:00
4 **Special:** *David Letterman's Film Festival*
5 11 News
9 *Straight Talk*
13 *Monty Python*
21 *Peter, Paul and Mary—25th Anniversary*
31 *International TV*
M **Movie:** *The Money Pit*
N **Movie:** *Stranger Than Paradise*

10:30
5 Sports
11 *At the Movies*
13 *Alive From Off Center*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *Odd Couple*
13 *Independent Focus*
H *1st and Ten*
S *The Pointer Sisters in Paris*

11:30
2 7 News
4 *Sports Machine*
9 *It Is Written*
11 *The Honeymooners*
H **Movie:** *Hard Bodies*

11:35
M **Movie:** *Band of the Hand*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Pros and Cons*
5 *Solid Gold*
7 **Movie:** *The Food of the Gods* (1976)
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Mystery!: The Adventures of Sherlock Holmes*
N **Movie:** *A Very Curious Girl*
S **Movie:** *Commando*

12:30 a.m.
4 *Circle of Fear*

1:00 a.m.
2 *Peter Gunn*
4 *Visiones*
5 *Charlie's Angels*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
H **Movie:** *Used Cars*

1:30 a.m.
2 *Mr. Lucky*
4 *First Estate*
11 News
M **Movie:** *The Zero Boys*

1:40 a.m.
S **Movie:** *Julia*

1:45 a.m.
7 **Movie:** *J.W. Coop* (1971). Cliff Robertson.

2:00 a.m.
2 News
5 *Christian Children's Fund*
9 **Movie:** *Trojan Women* (1972). Katharine Hepburn.
11 **Movie:** *Daring Game* (1968). Lloyd Bridges.

2:30 a.m.
5 *St. Jude*

2:55 a.m.
H **Movie:** *Red Dawn*

3:00 a.m.
M **Movie:** *One More Saturday Night*

3:45 a.m.
S **Movie:** *Peep Show*

4:00 a.m.
7 *Tales of the Unexpected*
9 *The Saint*
11 *Twilight Zone*

4:30 a.m.
7 *Card Sharks*
11 *Twilight Zone*

4:35 a.m.
M *Crazy About the Movies:* "Elvis '56"

4:55 a.m.
H **Movie:** *Crossroads*

5:00 a.m.
7 *Dating Game*
11 *One Step Beyond*

5:25 a.m.
S **Movie:** *Ape and Super-ape*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:35 a.m.
M **Movie:** *Parting Glances*

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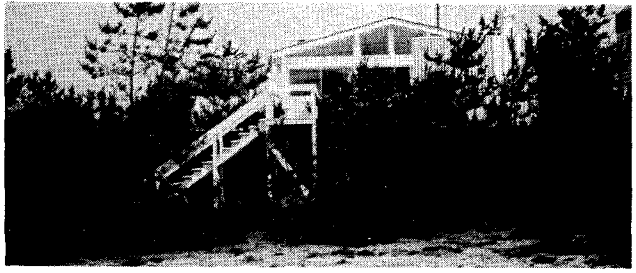

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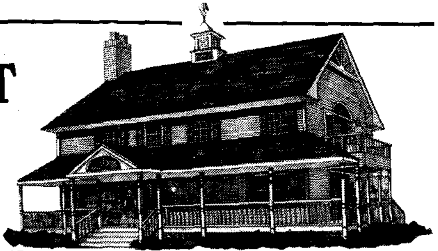

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A few select apts still avail; 2 studios - perfect Pied-A-Terre or laze in a sun-filled studio penthouse w/separate kitch.
Offering by prospectus only.
Call for appt. **212-682-8422**

73rd St East—Tree-lined, quiet St, 3 BR, 3 bth, WBF, drmn, 1550 sq ft. Ask $535K, mt $1,100. Princ only 212-772-6869.**Must sell!**

COOPERATIVE/CONDO Queens

BELLE HARBOR OCEANFRONT
117-12 OCEAN PROMENADE

3 1/2 RM w/balcony $125K, maint $400.
STUDIO $72,000, maint $190
See Super on premises or call owner:
(718)851-6957

NEW YORK

TOWN AND COUNTRY PROPERTIES

COOPERATIVE/CONDO
New Jersey

Guttenberg NJ/Galaxy Condo Rental—Spec 2 BR, 2 bth, spa, pool, tennis, all utilities includ. $2100/mo. No Fee. 212-769-5103/201-868-1354.

HOUSE
Brooklyn

House For Rent/Brooklyn Hts Area
Lrg, 13 rm, single fam brick hse w/driveway, backyrd, front porch & terrace, 6 BR, 3 kits, 3 1/2 bths, 15 min Manhattan. $2800/mo. **Call: Days 212-279-0757/Eves 718-638-4191.**

HOUSE
Connecticut

Fairfield Ct—Archt renov Colonial, great rm, 2 fplc, 4-5 BR, 3 1/2 bth, riv vus. $385K. Eve 203-255-2974/Day 203-789-0749.

HOUSE
Nassau-Suffolk

MONTAUK - BRAND NEW
Spacious custom-designed and built contemporary. 3/4 acre, 3 bdrms, 2 1/2 baths, jacuzzi, frplc, 2-car garage, reduced to $372,000. Owner, 914-623-6236, eves.

HOUSE
Rockland

Beaut Mini-Mansion/Hudson Riv Vus—To share. W/D, private bath, use of kit, prkg area. $1000/mo utilities included. Upper Grandview, NY, nr Nyack, 30 mins to Manhattan. 914-353-1691.

GRANDVIEW-ON-HUDSON $835,000
MILLION DOLLAR VIEWS
Central air cond, 10 rm CHARMER with libr, 2 fplcs, 4 bdrms, 3 bths, guest quart or home/office complex. Easy access to terraced garden & 110' beach with seawall & riparian rights. 18 miles GW Bridge.
MOLLY SAMETT ASSOC.
HUDSON RIVER HAMLETS
Sales & Rentals 914-359-4940

HOUSE OTHER

Government Homes—From $1 (U repair). 20 States. Delinquent tax property. Repossessions. Call 805-687-6000. Ext.GH-20078 for repo list.

COUNTRY PROPERTY
For Sale/Rent

THE COMMODITY
EXCITING SERENITY !
CANVAS of DEEP, EXPANSIVE, "PORTRAIT VIEWS"to Savor Seasonal Panoramas From Your Custom Sunlit, Deliciously Comfortable Mt Top "Wood and Glass", Porched & Porched, Comtp 3/4 Bdr Home w/Fplcs on 9 **PRIV, LUSH ACS.** Priv rd. $250,000
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Hilltop Victorian Mansion—4.9 acres, 22 rm & 10 bth w/guest house, B & B? nr Amish. $385K. Owner, 215-857-1324.

POCONOS
Gracious 2 story, 4 BR, 1 1/2 bth home w/wide porch, full bsmnt, 2 car gar. Interior radiates old world charm w/plaster walls , hi ceils, wood flrs. Acre plus. Stone steps to lawn & rock grdn. Quiet country rd, walk to bus & schools. $169,900.
Day 717-686-2223, Eve 717-686-1591

Warwick, Orange Co., NY—70 miles to NYC. Uniquely renov Victorian. Mstr BR suite + 3 other lrg BRs, 3 1/2 bths, EIK, LR, DR, etc. Surrounded by trees + flower grdns. $209,000. 914-986-8013.

1890 RR Station/Dutchess Co—2,000 plus sq ft, uniquely renovated, 2 BR, 2 bth plus guest cottage, sep lrg art studio, all on 2.6 acres, 800 ft on trout stream. 1 1/2 hrs NYC. $375K. By Owner, 914-868-7666.

72 Acre Horse Farm—Monroeville NJ. 2 barns w/90 stalls, storage bldg, new 1/2 mile stone dust racetrack, 10 paddocks w/run-in sheds. Caretakers home. $1,000,000, additional 60 acres, zoned residence $600,000. Call Diane 718-268-9255.

BALMVILLE, N.Y. 1 1/2 hr. NYC
OLD WORLD CHARM
Prestige address, short walk to Country Club. Parts of this distinguished home date back to Civil War. Offers the unusual, privacy & livability. $295,000.
ELEANOR BOUTON REALTY
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(914)534-3700

Montgomery, Orange Co., NY—65 miles to NYC, 19 custom-built homes on 2-acre average lots, built by **American Home Builders.** Starting at $225K. 914-457-3088.

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"F.L. WRIGHT-ISH"
Late 1950's Comtemporary, 1980's renovation. Oriental flair. A masterpiece of California redwood, massive stone fplcs & blue stone flrs. 2-story entrance foyer, conversation pit, kit w/quarry tile & butcher blk, sauna, MBR w/whirlpool tub (3 BR, 2 bths). Peaceful landscaping w/rock outcroppings & curved stone walls. 2 plus acres. 70 mins to Midtown. $325,000.
BY OWNER, PRINCIPALS ONLY
914-225-6671

NOVA SCOTIA/OCEAN FRONTAGE
30 wooded acres with 425 ft of ocean frontage, located at Bayview, just minutes from "The Pines" resort hotel and championship 18-hole golf course. Ideal location for summer cottage. Owner finance. $42,500. For further details, phone
Brad at: 718-762-2009

VACATION HOME
For Sale

Block Island, Rhode Island—5 BR, 2 bth, mint cond on 4 acres plus 2-story garage, tennis court possibility, beaut view of ocean, prime location, walk to beach. Asking $495,000. Owner, 914-287-0835.

Montauk Waterfront—Lrg cedar Contemp, 1 yr old, cust built, 1 plus acs, htd pool, jacuzzi, 2 fplcs, prof lndscpd, vry priv, many xtras. $800K. 212-874-4459.

SKI RENTAL

RENTING A SKI HOUSE
FOR THE SEASON?
Look for **SKI RENTALS or SHARES, GETAWAYS, CROSS COUNTRY, SKI CLOTHING and EQUIPMENT** in NEW YORK'S TRAVEL Section.
Call 212-971-3155 to place an ad.

LAND AVAILABLE

Block Island, Rhode Island—Four 2 acre lots. Prime loc, view of ocean, close to beach & town. Values continue to increase on Block Island. 3 lots at $175,000, 1 at $250,000. Owner, 914-287-0835.

STORE

Gift Shop—One of the area's foremost in small, relaxed village on Susquehanna. $200,000. POB 581, Owego, NY 13827.

INSERTION ORDER FOR
TOWN AND COUNTRY PROPERTIES, TRAVEL & HEALTH AND FITNESS

Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character). Use punctuation marks for proper sentence structure. Minimum size is two lines.

Town And Country Property ads $23.95 per line (Flat Rate); Travel ads $25. per line for 1 time order; $24.50 per line for 4 consecutive weeks; $24.25 per line for 8 consecutive weeks. Health And Fitness ads $40. per line for 1 time order; $32.45 per line for 4 consecutive weeks; $27.85 per line for 7 consecutive weeks.

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Please place my ad under the following heading ____________________

Please place the following ________ line ad ________ time(s), starting in the ________ issue. (On sale ________

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00 per line, one-time ad; $24.50 per line, four-time ad; $24.25 per line, seven-time ad.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

EASTQUEST...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand
Bhutan. Free brochure. 212-406-2446.

Unique Auto Tours & The Good Life
New England by Rolls-Royce. Lux inns, driver, meals, itinerary. Broch. POB 879, Canton, Ct. 06019 or call 203-693-0007.

Unique Trip For Personal Growth—To Peru, Sept 13-27. Brochure. 212-873-3318.

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JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels & Milan on reg scheduled airlines. Min fare only $250 round trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To Latin America—Daily dep avail to Rio de Janeiro & Mexico on reg scheduled airlines. Min fare only $150 r-t. Resv & info 718-2623-8058, Mon-Sat 10-7.

SEASONAL RENTAL

Fire Island—Ocean Beach. Jerry's Rms & effcy apts. 516-583-8870. Fr $260-$900 wk.

INNS AND LODGES ME, VT, NH, CT, RI

CAPECOD·ASHLEYMANOR
Secluded 1699 mansion. Romantic rms/suites, pvt bths, fplc. Full bkfst on terrace. Walk bch, vlg, whale watch. Hmmm! Box 856, Barnstable, Ma 02630. 617-362-8044.

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Leisurely. Friendly. Tennis. Lg heated Pool. Lounge/entmnt. All rms Color TV, Cable. VACATION PKGS from $55 daily
PP, Dble occ incl two superb meals.
Bed & Bkfst available. Credit Cards.
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Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/hot tub, pool, tennis. **516-283-2160.**

INNS AND LODGES NJ, MD, Del, PA, Wash DC

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Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant. The Sandpiper Hotel 201-449-6060.

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Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

VILLA/CONDO/APTS The Islands

ACAPULCO OCEANFRONT GEM
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St Thomas BEACHFRONT
US Virgin Islands. 2 BDRM condo, 2 pools, tennis, TV, $95 daily, NOW thru Dec 15th. Monthly rates avail. Day 201-376-0055, Eves/Wknds 212-794-9134.

RESORT New York

Gold Mtn Chalet Resort—Let us be your country home. Chef Cul. Inst. of Amer. Aug special 3lb lobster for 2. Box 456 NM, Spring Glen, NY 12483. 914-647-4332.

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HEALTH AND FITNESS

HEALTH & BEAUTY

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

Clear, Smooth Skin—With safe, effective 6 day peeling treatment. Treats acne, pimples, agelines, dry, blotchy skin. Over 40 years of success. Peeler-pak home treatment. Send $26 in check, money order or credit card. For free brochure write **Skin Culture Institute, Dept. NY-7, 38 West 32 Street. New York, NY 10001.**

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

Martino - 27 W 72, 212-874-6867—Body waxing, pro scalp & back treatments.

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Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Raphael Shapiro, PhD 914-666-2344
Psychologist/strength trainer
Change through insight and fitness

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

PHYSICAL FITNESS

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

The Arthro-Fitness Center—Physical therapy for arthritis, low back pain, osteoporosis and sports injuries. Exercise in the spa-like setting of our heated pool and whirlpool. Equipment includes Nautilus/Cybex circuit and treadmills. Physician developed program mid-Manhattan. 212-696-2622.

Personal Fitness Associates—Trains you at home/office or weekend getaway, 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or free consultation. **212-245-6708.**

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PhD. Specialist offers
Psychobiological treatment
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LOSE 10-20 LBS. and keep it off!

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A Healthy Vacation Spa
Call for low package rate
Beachblock, 2mi. from Atlantic City
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If Total Fast Didn't Work For You...
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Health and Fitness Section,
Contact Mike Fazio or Linda Bama
212-971-3155.

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Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
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Rapid, Safe, Multi-modal, MD-directed.
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SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Wendy Friedman for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUE

Estate Jewelry, Deco, Faux, Etc—Other startling finds. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

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Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. *718-241-3272, 212-513-1513.*

Shop Via Your telephone—For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

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Cleaning apts, offices & doing your errands is our specialty. Corp accts welcome

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Elegant entertainment. Every occasion. Special event productions. Face painters, Mimes, Jugglers & Dancers.**212-255-9540.**

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Balloons with gorilla, pink gorilla, singing/dancing chicken, Manhattan mama, dancing heart, dancing cake. Strips and more. Same day delivery. MC/Vi/AX.
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Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

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SERVICES AND SALES

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ENTERTAINMENT/KID

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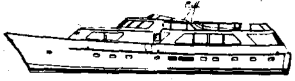

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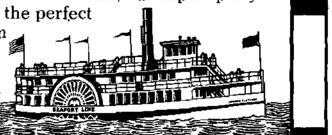

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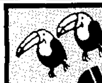

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Very Handsome International—Businessman, non-religious Jew, youthful, sexy looks, deep blue eyes, 45, 5'9", 145. West European, mature, clear mind, broadly educated, sophisticated, refined, respects traditional values, widely interested and interesting, romantic. Previously large corporation/top executive career, divorced recently, not living in the USA but frequently visiting NYC. Only interested in a very beautiful, classy, elite lady - Vogue/cover girl level looks, comfortable in black evening dress, jeans and bikini, intelligent, educated, good companion, without dependent children - with view towards tranquil, stable, romantic marriage and living most of the year abroad. Phone/recent photo. NYM R837.

Very Pretty, Thin, Affectionate Blond—33, bright, caring, fun-loving, real. Seeks a handsome, successful, romantic, sensitive, kind, trim, upbeat Jewish professional for lasting times with me. Photo. NYM R846.

Fun-Loving Female—Blond, 31, enjoys good company, seeks a Jewish special guy to share romance and quiet moments with for fabulous a future together. NYM R827.

Brains And Beauty—Attractive, sexy, dynamic blond stockbroker looking for that quality man to share those special times away from the high pressures of Wall St. Looking for a great-looking Jewish professional, athletic guy, 28-38, who wants a super lady. Seeking a lasting relationship filled with fun, romance, adventure. Bio/photo/phone required. NYM R816.

Upbeat, Petite Blond—40-year-old respiratory therapist, non-smoker, who can light up the room with humor, intelligence and aesthetics of life. Jewish. Photo/note. NYM R808.

Doctor, 6'2", Good-Looking—Jewish - but you need not be, trim. Seeks slim, sincere, solid lady in early 40's. Recent photo/phone. NYM A025.

Lovely Lady Lawyer—40, athletic, slim, fun yet sane, seeks educated man under 50 for lasting relationship. NYM K403.

Good Woman Needed!—Emotional maturity, wit and wisdom, and a solid sense of self highlight this all-but-complete professional man of 39. Photo appreciated. NYM G028.

Extraordinary But Imperfect—42, 5'5", beautiful, shapely, they say - professionally and socially sophisticated, emotionally and financially secure. Seeks man, 45-60, with similar qualities. Note/phone/photo. POB 4821, Toms River, NJ 08753.

Handsome Jewish (Reform) Male,—25, slim, 6', college graduate, owns Brooklyn business. Seeks attractive, witty, fun-loving female for theater, museum, etc. Note/photo/phone. NYM G010.

Me Tarzan, Me Lonely—Me 37, with good teeth and fancy treehouse. Me need Jane. You Jane? NYM R814.

Black Enchantress—44, slender, successful, sensitive, enjoys the arts, beaches, dancing. Seeks accomplished bachelor, unafraid of commitment. NYM R834.

Attractive Doctor—30, never married, Catholic, family-oriented, seeks similar, educated man with sincere and honest values. NYM A015.

English Female Publisher—29, new to NYC, seeks easygoing male companion, 27-37, to enjoy museum mile, Lincoln Center, eating in and lounging about. Democrats only, please. NYM G015.

Black, Very Attractive Female— 42, seeks secure male. NYM W907.

Are You A Recently Widowed/—Divorced Jewish businessman (50's, give or take), extremely successful, who happens to be reading this ad as a lark?? I am a stunningly beautiful brunette, loving, thin, chic, bright, originally from south, vivacious, flexible, warm and worldly and who has earned my first class life style. I desire to meet a man who loves his work, life and himself, has class/integrity, is charming, funny, exudes a certain warmth when he smiles and isn't afraid of emotional closeness. My interests are all-encompassing. There is much more to say/ask but let's start here. Manhattan preferred/non-smoker. Photo/note. Will reciprocate. NYM G005.

Big, Blue-eyed—Jewish MD, 28, slim, talented, handsome, seeks beautiful, bright, modest woman to enjoy times together. Photo/bio. NYM G038.

Beautiful Couch Potato—Seeks handsome home-burger. Jewish female (37), 5'4", slim, fun-loving; likes to relax with a good book, music, conversation and an easygoing man. Others interests are cooking, art, writing, nature and photography. Of course I also love being out in the world; but home is where my heart is...If yours is in the same place, please reply. NYM R836.

Happy, Spirited, Attractive—36, intelligent, white Catholic female, full-figured but losing, seeks decent, marriage-minded, white Catholic male. No smoking or drugs. Photo/note/phone. NYM A012.

High Calibre Male—37, cerebral, athletic, funny. Passion for wind and waves. Seeks spirited woman. NYM A018.

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Brooklyn Lady—5', 37, white, one child. Enjoy theater, dancing, bowling. Seek fun-loving, mature male, 37-52. NYM W913.

Ready!—6', handsome, sincere, successful, well-educated, athletic Jewish male, 41 (looks 34). Seeks extremely good-looking, slender, intelligent, non-smoking Jewish female, 29-35 - for laughter, love and life. (No drugs). Photo. NYM W899.

Good-Looking, Successful—50-year-old NYC businessman seeks that special lady to share all that life has to offer. Photo/phone. NYM G035.

Jewish Male—26, 5'10", cute and athletic. Successful banker. Looking for Jewish female, cute, bright, good sense of humor. Must love the Yankees and Chinese food. Send note/phone and photo or self-portrait. NYM G047.

Lovely, Charming, Intelligent Woman—Seeks man, 55-70, with character, warmth, sense of humor and substance. Short bio/description/phone. NYM G048.

Female Flight Attendant—Attractive, personable. Would like to meet a successful, non-smoking male in his 50's - willing to make a commitment. Photo, if possible. NYM G027.

Young, Beautiful, Jewish—Professional, 27, 5'7", blue eyes, long hair. Swimming - sports-minded. Theater/arts. Seeking Jewish male with similar interests. Phone/photo/bio. NYM W896.

Attractive, Bright, Warm—Petite, 43-year-old professional, seeks a gentle, intelligent Jewish man, 40-50, who is kind, caring, accomplished and attractive. Note/phone. NYM A014.

Are You Ready—For fatherhood? Am a professional white, christian female, 34, energetic, down-to-earth brunette with a 1 year-old son. Looking for a white male professional who is caring, warm and loves children. Please send note/photo/phone. NYM G009.

Attorney/Entrepreneur—35, attractive, intelligent, athletic, fun-loving, seeks special woman (20-35) with similar qualities. Note/photo, please. NYM R693.

Sincere Non-Smoking Gentleman—In late 50's, looking for accomplished lady, 50, for long-term relationship and possible marriage. Enjoy sailing, skiing in Europe and the Rockies, play tennis and live in a large home on Lake Erie. I sold my business and am financially secure and looking for the right person to share this with. Phone/photo/note, a must. NYM K405.

What Phrase Is Eye-Catching?—Or is a warm heart better? Failed "Bars 101" because I'm too athletic. Jewish, non-macho, NJ male, 39, seeks soft shoulder for lasting relationship. Must be secure, no children, professional and non-smoker. NYM E024.

Brooklyn Jewish Male—Never married, 46, but looks 36, is ready for commitment and marriage to a warm-hearted Jewish female in her 30's. NYM R851.

Witty, Kind, Attractive—Francophile, 6'2", 30, seeks funny, pretty, cultivated woman. Note/photo. NYM R858.

CEO Trial Attorney/"10"—Frequently told I resemble Audrey Hepburn. 41, 5'5", 117 lbs. Created large, well-known NY real estate company. Previously 8 years as trial lawyer. In very good shape, tennis and jogging. Love literature and write poetry. Great cook. *Philosophy/truth is beauty.* NYM K396.

Classy, Beautiful, Shapely—Tall Jewish female, 29, successful professional, seeks man with similar qualities for best friend. Photo/bio please. NYM R862.

Consider This:—A beautiful and bright professional woman - tall, slim, genuine - seeks intelligent, attractive, successful, caring man, 38-48. NYM G024.

Female MD, 36—A warm, friendly, attractive woman of irrepressible spirit and humor, who enjoys running, hiking, travel, reading, music, theater... I would *love to hear from a gentle, intelligent man* of character, a fun-loving man of adventure, a man with a warm smile, a ready laugh and a desire for commitment. NYM G019.

Fire Island September—Meet me there if you are sensitive, secure, successful man who would enjoy spending time with a woman of many facets, who is open to new possibilities. NYM A019.

Warm, Bright, Tender—Man of head and heart, cerebral, handsome, slim, 28-year-old PhD with integrity, seeks similar woman who values the above in a man. Photo please. NYM R813.

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Vibrant, Vivacious, Very Attractive—Professional, Morris County Jewish lady, 43, seeks attractive, secure, witty, professional Jewish man, 43-53, with a good sense of humor, for caring and sharing. Photo. NYM G023.

Dentist, Age 33—Seeks lady dentist or MD. Object...to share and enjoy life, work and play. Dr. POB 221, Budd Lake, NJ 07828.

Attractive, Personable Blond—5'5", well-traveled, active, tennis, golf, music (classical, jazz), aesthetics. Anxious to meet 55 plus, unencumbered, au courant gentleman with similar proclivities. NYM T069.

Soft Blue-Eyed Blond—Seeks to tempt, intelligent, white single male, 35 plus. Note/photo a must. NYM R865.

Sincere Man—23, 5'9", 168 lbs, seeks woman for marriage, 19-30. Photo/phone. NYM R845.

Handsome Professional Male—Successful, tall, well-read, athletic, mid 50's, divorced, seeks kindred spirit to share interests in NYC - theater, concerts, the arts - and see what develops. Photo/note. NYM A017.

Extremely Attractive Blond—Petite NYC lady in her mid 40's who can make any man laugh, would like to meet a down-to-earth man with vitality to share life's pleasures. Bio/photo/phone. NYM R848.

Tall, Dark And Handsome—Successful securities attorney with a poet's heart, seeks humanist woman to share the secret of life with. Send note/photo. NYM R856.

Jewish Female—28, attractive, fun-loving, seeks male best friend for loving relationship. Photo/phone. NYM A027.

Slender Bright LI Mom—Teacher, 39, looking for an honest relationship. Sensitivity, integrity, intelligence are musts! Phone/photo/bio. NYM K404.

Tall, Tan And Terrific!—Exotic, green-eyed female, 33, Ivy grad, mixed race background, seeks tall, sharp professional male. Photo/phone. NYM R840.

The Greatest New York—Jewish broad/seeks adoption by a sophisticated lord/who comes with a platinum sword/(and doesn't drive a Ford)/guaranteed that he will never be bored. Requirements: Must be unconventional, passionate, fun-loving and over 45. Send photo/letter but please note, no AIDS allowed! NYM G012.

Fall In Love With Me—Handsome, successful, Jewish attorney; 35, marathon runner, seeks affectionate sweetheart. Photo/phone. NYM H063.

Dynamite Lady MD—Single, white, 28, funny, warm, sincere, petite, pretty. Seeks professional man, 25-40, for serious relationship. Photo. NYM K391.

Emotionally Ready PhD Psychologist—35, pretty, blue-eyed brunette, trim, spirited, warm. Seeks man in 30's with wit, ambition, serenity/adventurous homebody. Bio/photo. NYM G014.

STRICTLY PERSONALS

Tired Of Shopping—5'10", 29, slim, pretty, well-educated professional female seeks ambitious, introspective, witty and multifaceted male for further adventures. Bio/photo/phone. NYM A022.

Seeking Asian Gem—You are 23-35, a slender beauty with traditional Oriental values, diverse interests including all that NYC has to offer and youthful optimism and enthusiasm. I am 36, a fit, successful, professional white male who believes that consideration, honesty, fun and a true love of life are always important. Note, photo and phone appreciated. NYM R861.

Very Bright, Attractive—Female, late 40's, 5'2", independent, professional. Likes people, theater, film, music, outdoors, reading, having fun. Seeks compatible man with sense of humor and a capacity for life. NYM W906.

Romantic Seeks Lady Of Love—If you are a woman with an inner beauty that is the equal of your outer beauty, are emotionally secure enough to communicate your deepest thoughts and feelings, enjoy being pampered, and like to laugh and smile. If you are all this and are bright, slim, free-spirited and have been seeking a passion and intimacy that comes only with true love, your search may have ended. I am an attractive, 6', divorced, Jewish male in my early forties, who is honest, warm, communicative and generous. I enjoy music, sports, theater, concerts, Caribbean beaches, moonlight walks, good conversation and a good hug. Financially successful, I am also emotionally secure, have a zany sense of humor and feel equally comfortable in jeans or designer tux. If you believe as I do that true love can endure, then do not delay in responding, we have already wasted too much time. Have car will travel, where you live not important, just who you are. (Kids okay). Note/phone/photo, please. NYM R853.

Warm, Romantic, Intelligent—Also blond and pretty. Looking for a professional man in his 40's, with a European background or affinity to European culture, warm, sincere, good-looking, for serious relationship. NYM R855.

Reasonably Neurotic—Man - and relatively intact - desired by very attractive, intelligent, crazy lady in 40's, born with the gift of laughter and the knowledge that the world is mad. Photo/note/phone. POB 425, Rye, NY 10580.

Jewish NY Male—Funny it ain't. 45, president of large building corporation. Looking to share NYC and maybe the world with woman, 25-40, over 5'2", slim, medium weight. NYM R817.

Lady Of Distinction—Accomplished, educated, ethical, gracious, optimistic, professional, attractive, slim, witty, supportive, loving, Jewish, 40. Seeks gentleman of achievement, tall, fit, affectionate, emotionally mature/secure. To share experiences, time, thoughts, friends, dreams, values, amusements, laughter, intimacies. Descriptive note, photo. NYM R850.

Latin Or Italian Lady Wanted—By very successful, attentive, handsome, Jewish real estate developer. Must be bright, educated, attractive, lively, under 33. Note, phone and photo required. NYM A016.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine.

Call 212-971-3155.

Writer With Golden By-Line—Vivacious, Ivy, fine-boned, fresh-scrubbed. Values a good, enterprising, outdoorsy, unwed man, under 53 (not old enough to be my dad). I'm childless, health-savvy but your tobacco's okay. POB 1585, NYC 10185.

Young, Vibrant, Divorced—Jewish female, 30's, seeks fun-loving male who's not afraid of the word commitment. Photo, please. NYM R849.

You're over 21—Very pretty and petite/ I'm Willis-Gere-Pacino (but my life is incomplete)/Photo is a must and I'll respond in kind/handsome, funny Jewish guys are very hard to find. NYM R867.

1st Class Lady—Lovely inside and out. Glamorous 49, Jewish, seeking a warm, considerate, polished gentleman with a sophisticated life style and desire for a new beginning. Florida okay. NYM A013.

39 - Really—Male, West Orange homeowner with apartment in Bermuda, looking for shapely mathematician, possessing culinary skills and warmth, to complete the triangle. Note/photo. NYM A021.

The Right Rx—An easygoing yet highly successful surgeon - handsome, unpretentious, slender, Jewish, 37, caring - who believes in magic and happy endings, prescribed for a warm-hearted beauty with class, 20's, business-oriented, non-smoker. If you're serious about meeting this way, send note - photo a must. NYM G030.

The Single Solution—Match this sweet and sexy, dark-eyed, Jewish beauty with joie de vivre, in private practice - with one 30 plus, man of integrity. Reward: one singular sensation. Photo. NYM R842.

There You Are—A cuddly, life-loving man! Vivacious, sporty redhead desires a man, 34-45, who is happy, tender, passionate for relationship. Photo/note. NYM R852.

Thrives On Green Ivy—I have a love for a Dartmouth man - is that you? Bright, beautiful, shapely squaw, seeks tall, aquatic brave. NYM R824.

Naughty But Good—Jewish woman, 29, seeks wonderful Jewish male with interest in happiness and pleasure. Prefer 26-35-year-old, 5'10" or over. I am blue-eyed, 5'4", long brown hair. Interested in commitment and quality in a relationship. Please respond, photos requested. NYM R831.

Neat, Sweet, Petite—Attractive blond, Jewish female, 26. Seeks dark, handsome Jewish male, non-smoker, 28-40, to share romance, laughs, the outdoors and more. Note/photo. NYM K397.

Recently Retired, Successful—Executive attorney. Widower 65, 6' tall, looking for slim, attractive lady, to share his good fortune and retirement. Lives in city. Likes golf, tennis, bridge and travel. Photo/ phone/bio. NYM K389.

Romance On A Grand Scale—Come sweep me off my feet. You are a happy, divorced father who loves dogs, apple pie and fun. You are a risk-taker in business and pleasure - which has made you a superstar. You spend more time in your selection of women than your ties. This 38, Waspy woman who is vivacious, classy, successful, good-looking, with high energy, is ready for you. NYM G029.

NYC MD—35, successful, seeks Jewish female, 22-32. POB 20667, NYC 10023.

Italian-American Man, Mid 3O's—Successful professional, searching for slender female counterpart, 25-32, warm, affectionate, sincere, honest. For friendship and possible marriage. Photo - all replies answered. NYM E025.

It's Time!—Let's throw our biological clocks out the window and enjoy this Big, Beautiful Apple together! Professional, never-married, warm, affectionate Jewish man, 5'7", quite nice-looking, seeks soul mate in a cultured, romantically-spirited woman over 40. At risk of seeming out of step in this "diet-soda" world, I tend to favor a plump-yet-shapely, wide-hipped woman. If you love classical music, fine restaurants and waking up in New England (trees! air!), then please write and include photo with letter. It has been a long time since college, but I certainly would not mind taking another "chemistry" test. NYM R864.

Jewish Female, Beautiful, Successful—Caring, slim, loves loads of sharing. Seeks successful male, 34-45, with traditional Jewish values. Note/photo. NYM G042.

Jewish Guy—28, looking for pretty Jewish woman who likes to dine out, travel and enjoys all the fun things in life. Note/ phone/photo. NYM R812.

Man, 39—Seeks woman for romance, commitment. I enjoy film, fiction, pets, collectibles, more. You? NYM R788.

Reasonably Imperfect,—Manageably norotic, financially insecure man, into basics, seeking comfortably imperfect woman, 28-40, who loves wit, Bach, tennis. Phone/photo/note. NYM A033.

Passionate Male Attorney—Very successful, self-employed. I am extroverted yet introspective, responsible but into "getting crazy", intellectual yet sensual, sensitive but direct. I love theater, great food, dancing, long talks, nightlife and the tranquility of the ocean at sunset. I am 6', 38, handsome, Italian, into body building. You are a beautiful female, 25-35, with a great body and comparable personality/ interests. We need to get lost in each other. Note/photo/phone. NYM R810.

Presence, Trust, Value—Energy-driven, successful businessman, 33, 6'1", seeks no-nonsense, confident female who wants to be treated like a woman. NYM K394.

A Perfect Blend Of Beauty—Brains and femininity. Jewish white female, 45, 5'4", trim, unencumbered, dynamic, self-confident, happy and successful with eclectic tastes. Seeking male, 40-52, who enjoys both simple and sophisticated life, in hopes of a serious relationship. Note/ phone/photo, if possible. NYM A029.

Israeli-American—Slim, sexy, old-fashioned, seeks lady, 25-36, slim, sincere for lasting relationship. NYM R807.

Want A Great Relationship—With a Jewish male, 34, 5'9", exciting, bright, cute and trim? Seeking female counterpart, 23-33. Note/phone/photo. NYM R854.

Wanted: Woody Allen Think-Alike—37-48, relationship-oriented - by shapely, leggy, tall, hazel-eyed woman. NYM R847.

Tall Is Good—A warm heart even better. If you're an outgoing man with eclectic interests, could you find romance with a tall, attractive, Westchester woman (Manhattan professional), 44, slim with warm, down-to-earth style? Photo appreciated. NYM R835.

Sexy And Dynamic—Jewish female, 27, blond, 5'6", with intelligence and class, seeks man, 28-35, affectionate, fun-loving, athletic, succcessful professional. Note/ phone/photo. NYM W905.

Shy, Petite, Single Jewish Female—34, attorney, smart, sarcastic, tired of being alone. Seeks earthy, intellectual, 32-45 (combination Mel Gibson/Einstein), who is into cats, books, rock 'n roll. I like long hair, eyeglasses, subtle humor. I hate Republicans, cokers, hairy shoulders. (Sorry, but everyone is turned off by something). Note/photo/phone. NYM R833.

Bright, Attractive—Jewish woman, seeks intelligent, attractive, successful, non-smoking man, 45-55. NYM W910.

Extra Dynamite Man—Of 37. Only if you never would answer personals, respond. Definitely handsome, physical, mysterious, artistic, fun, warm. Needs complete, fun, ambitious, creative, clever, beautiful, lean female, 20-35. Photo. NYM R809.

Ex-Nun - Called An Angel—Wow! What a response! I could have settled...Now I'm waiting for you...NYM R826.

Bright, Attractive, Successful—Jewish woman, 25, seeks counterpart for love and forever. Photo, please. NYM W904.

What A Package!—Cute, affectionate, attractive, intelligent Jewish female, 31, 5'3", 105 pounds, who's best at being herself. I enjoy a day of rafting as much as a night in front of a VCR, a game of tennis as much as listening to my favorite CD. I'm comfortable out on the town, as well as out on the slopes. Seeking a very special, caring, communicative male to share all life has to offer. NYM A030.

Tall, Attractive, Successful Man—Athletic, loving and warm, financially secure. Seeking to share understanding, friendship and love. Are you tall (5'7" plus), slim and shapely, Wasp-like in looks, mentally and physically fit, ski and play tennis, love outdoors and indoors, financially secure, sincere, easygoing, sociable, 37-43? Photo/phone. NYM R815.

Quite Frankly—I'm looking for the last woman in my life. You've never responded to a personal ad, you're more than likely from the Midwest, you're quite bright and quite pretty in a quiet sort of way. I'm a basically decent, stable but offbeat, 35-year-old, 5'7", good-looking male attorney. Photo/bio. NYM R857.

Nassau County—Tall, North Shore lady, Christian, beautiful, very slim, sincere, intelligent, independent, financially secure and in late 40's, seeks counterpart. Photo a must; will return. NYM G041.

Very Pretty Lady—Slim, 5'7", college educated, affluent, would enjoy meeting reasonably fit Christian gentleman (50's) who likes culture, sports, friends, quiet times, etc., and might be compatible with the above. Note/phone. NYM K400.

Seeking Intelligent, Witty, Tall—Nonsexist Catholic man, 28-35, to share fun times with. I am a pretty, fun-loving female, 28, who enjoys biking, tennis and dancing. Non-smoker preferred. Photo appreciated. NYM R822.

Selective, Black—Attractive female professional, 38. Seeks intelligent male counterpart who is not afraid of commitment. Not looking for a playboy or Peter Pan. Photo a must. Phone/bio please. NYM T070.

Are You That Extraordinary Woman?—If you're a woman who reads these personals only for their amusement value, please pause for a moment to read a serious message. I live a rich and varied life but currently have no extradionary woman to focus on. I've had several long-term love affairs and firmly believe in one woman at a time - but the right woman and hopefully for a long time - maybe forever. I'm decidedly not a professional single. Don't enjoy the bar crowd or thinly-disquished singles organizations. I'm much too spontaneous a person to consider arranged meetings and blind dates. I'm not averse, however, to apppeal to my type of woman by advertising in New York Magazine. If you're reading this, chances are that you're literate and a devotee of the finer things in life. If that is so, we may have the beginings of a match. I'm a happy, enthusiastic, young (50's) divorced Manhattan executive, highly energetic, physically fit (exercise often), non-smoker, light drinker, outgoing, active and affectionate. Enjoy loving and caring, possess sensitivity, gentleness and have both the capacity and desire for intimacy. Have good sense of humor - I love to laugh! I realize that a monogameous life is much more fulfilling emotionally than dating a number of women. I'm ready for that special feeling. In fact, it's the only thing that I lack. Dates - have plenty. Financial independence - certainly. Esteem of employees - yes. Comfortable home and material possessions - yes. But there's a gap which can be filled only by the warmth and completeness to be found in strong mutual male/female friendship and love. It's fun being in like and in love. My ideal mate (and close to ideal should suffice) would be happy with her life, energetic, slender, highly intelligent - because sex is mainly in the head - unconventional , adventurous and accomplished in her chosen profession and/or career; she would enjoy travel, entertaining and entertainment, the performing arts and sharing feelings and emtions; would love to laugh; have a high degree of tolerance, warmth, friendliness and especially elegance. Age irreverant. My world is one of fun and imagination. If you think that you're extraordinary and would like to share my world, please write and tell me about yourself, your goals, dreams and phone number. Rewards may be great for risk so small. Only responses with recent photo will be answered (photo returned). POB 7526, NYC. 10022.

Attractive Blond Professional—Slim female lawyer, 36, seeks fun-loving, successful man, 30-55, to share music, sports events, workouts, fine restaurants and the joys of life. NYM W895.

Attention 'Life Stylists':—Successful Upstate/Downstate entrepreneur, Who's Who in the East (1987). Described by many a friend (and foe alike) as a World-Class Renaissance Man. Interviewing for tall, slender, blue-eyed 'life stylist'/ Renaissance Woman, 20-30, for tennis, wind surfing, downhill and water skiing, yachting, trout fishing, scuba diving, horse racing, travel, gourmet cooking and dining, music, the arts and occasional politics. For a Downstate interview/ opportunity at my NYC headquarters that may lead to a Fabulous Finger Lakes Invitation and Upstate Adventure, you're welcome to send bio/photo/address/phone. Non-smokers/no dependents - except dogs, cats and non-venomous animals, SVP. POB 979, Canandaigua, NY 14424.

Warm, Sensitive, Caring—Successful male, 50, well-developed sense of humor. Loves classical music, opera, theater and quiet evenings at home. NYM G013.

Pretty Jewish Widow—Sense of humor, for fine Jewish man, 59-66. Photo/bio. NYM R818.

Honest Gothamite—41, 5'10", 180. Likes exotic autos, risk-taking and dry wit. Seeks Christian lady, non-smoker, 30's, tall, beautiful (honest). NYM G037.

Hoping To Meet—Jewish female, mid 20's, cute, fun and adventurous. I'm 27, Jewish, 5'9", international businessman, who appreciates NYC, good food/friends and is crazy about puppies. Please reply with note/phone. Photo or self-portrait optional. NYM K402.

Intelligent, Single, White—Jewish female, living in Manhattan. Lots of interests. Terrific companion and friend looking for an important relationship. He must be between 35-47, intelligent, sense of humor, secure and kind. Divorced man with children okay. Seeking serious relationship. Please send photo and phone number. NYM R648.

Pretty Attorney, 32—Seeks another Jewish professional, especially JD's, for committed relationship. I enjoy music, decorating, biking and walking as well as staying home. I'd like a man who has a good sense of humor. Funny attorney would be great, but other professionals are invited to respond. NYM A023.

May The Schwartz Be With You—Handsome, bearded, 30's, in Orthodox orbit, seeks Jewish female, 23-29. No space cadets, please. NYM K386.

Exceptional California Blond—Warm, bright, outgoing, attractive, 28, 5'8", seeks creative, well-educated, lovable, handsome male with a quiet self-confidence, integrity and great sense of humor. Photo/ note/phone for pleasant surprise. NYM R811.

Beautiful, Dynamic, Down-to-Earth—Intelligent, sensitive, single Jewish female, 21, from good family background, seeks handsome, successful, sincere, educated, loving, warm-hearted, single Jewish male to 29, 5'9"-6'1", for love, marriage, family and wonderful future! Note/phone/photo guarantees reply. POB 5044, Taurus Station, W. New York, NJ 07093.

Handsome Professional Jewish Man—24, non-smoker with bright future. Enjoy dining, dancing and sports. Seeks fun-loving female for friendship and relationship. Note/photo/phone. NYM R844.

Beauty, Brains, Security—Very feminine. Got it all to share with Jewish man, 48-55. Own home and pool. Hot where you live? No smoke/no booze/photo. NYM G020.

Honest, Decent, Post-Grad—Black lady (38), wishes friendship with non-smoker, healthy, educated gentleman with traditional values. Race irrelevant. Photo must. NYM A026.

Attractive, Westchester-Bred Woman—Sincere, energetic, 30, Christian (non-religious), seeks attractive, accomplished, tall, well-traveled male, 35-40, marriage-minded and family-oriented, to share the beauty of the country and the excitement of the city. Phone/photo. NYM G040.

Normal Banker—in mid-40's seeks petite Asian gal in mid-20's. NYM G039.

Very Pretty—31-year-old seeks mate who has a love for the outdoors, working out, animals, art, antiques, music and petite women. NYM G006.

Looking For Laughs—With a Jewish guy who enjoys at least one of the following: Letterman, Moonlighting, clubs and theater. I'm 26 and can't believe I've done this. NYM G026.

Northern NJ—Good-looking NJ company president, 39. Looking to meet an attractive woman, 20-35, for an exciting relationship. NY-NJ area. Photo exchange first with interests and daytime phone. NYM G007.

NYC Financial Exec—Tall, slim, good-looking, well-built, 42, has a lot of love and caring to offer, wants to make the right woman happy and loved. She should be loving, caring, slim and mature, late 20's to mid 30's. NYM E023.

Leading Lady Sought—For part in Manhattan romance. Handsome, single white male, early 20's with a certain joie de vivre co-stars. Potential starlet enjoys long walks, midnight ferry rides, soft music, the plain and fancy aspects of life in New York. An expressive woman who has an affinity for sharing the city would fit the bill. Note/evening phone/photo, please. NYM R863.

Wanted:—One special, unique Jewish lady, to love, spoil and marry, to 45. No response without photo. NYM R839.

Wanted:—Young man, single, Jewish, professional and cute - experienced in tennis and skiing, biking and dancing - for a 5'8", 29-year-old, pretty blond. No drugs. Photo/phone. NYM W894.

My Mother Says I'm Gorgeous—But that's not all there is. I'm a 31-year-old, successful Jewish woman, who's been married but still believes in Mr. Right. He's 30-40, has a great sense of humor (and will be tested), strength of character and doesn't shutter at the M word - attractive and successful wouldn't hurt. Note/photo. NYM W903.

Southern Charm/Eastern Wit—New to NYC, seeks warm, successful, sincere professional, 28-35, sense of humor, who wants to enjoy the good life with bright, slim, pretty rising star, 26. NYM R843.

Looking For The Leading Man—To play himself in a NY-International real life drama, adventure, romance opposite a beauty with warmth, humor, sensitivity and business savvy who loves sailing, scuba, hostessing, private nights and quiet times. Leading man to be secure in himself and with his own success. A man of character, integrity and intelligence, 30-45, who seeks his leading lady for the run of life's show and is ready for commitment and family. Romance and more in store. Note/Curriculum vitae/photo/ phone. NYM R866.

Intelligent, Independent Female—44, seeks a young-at-heart, successful, non-smoking male (38-50) who also loves dancing, theater and has solid family values. Note/photo/phone. NYM K395.

Pretty, Warm, Vivacious—Successful female university professor/writer, seeks loving, educated male, 34-48, for lasting relationship. NYM R841.

Lovely, Sweet, Smart—Jewish female, 35, slim, green eyes, with interests in art, architecture, outdoors. Seeks bright, professional Jewish male who is warm and whimsical, commitment/family-oriented. Note/photo. NYM R819.

Mork Seeking Mindy—She is under 38, with the usual attributes. Mork is quiet, romantic, sensual spirit. Photo necessary for children's approval. Honeymoon to be on Ork. Pack accordingly. NYM A028.

Attractive Writer—Green-eyed, svelte, sensual, sophisticated, skier, well-traveled, culture buff, seeks handsome, arts-loving man, 39-50. NYM G018.

Available Immediately—Tall, handsome, slender male. Successful, fun-loving. Photo. NYM R830.

Bearded Teddy Bear—This attractive, Jewish, 43 years, corporate exec with eclectic tastes would like to meet attractive, sensuous lady. Let's talk and explore the possibilities. NYM R825.

Mount Holyoke Grad—Perfect size 6, Renaissance woman seeks her knight in shining armor. However, I would be tickled to meet an extremely successful, stable and kind man who has resolved any sticky situation with ex-wives and ex-kids. No photos please, as I am interested primarily in character. Consistent heterosexual only. NYM K390.

Attractive Blond, Blue-Eyed—Female, 47, loves, tennis, travel, music and art. You're 45-60, attractive, successful, intelligent, sincere. Bio/photo/phone. NYM R838.

Lovely European Lady—43, slim, warm, non-smoker, seeks intelligent, single man to share life together. NYM W901.

NJ Physician—35, seeking a bright, attractive, NJ, Jewish woman, 25-34. Photo/note/ non-smoker. NYM R832.

Energetic Guy, 26—Into sports, dining out, movies, concerts, and trying new things, seeks potential girlfriend. Note/ photo. POB 1231, Great Neck, NY 11021.

Tall, Dynamic Black Lady—32, music/ book reviewer, seeks tall, dynamic, gentleman friend for further edification. Photo, letter. NYM W909.

Successful Professional—Seeks shapely Southern Belle for marriage and family in Florida. Send intro and photo please. NYM R823.

Successful Entrepreneur—23, 5'11", 160, attractive, sincere, creative Oriental, seeks attractive, bright female. NYM A024.

Demanding Career—But seeking romance. Irish-Catholic NJ woman, 30, loves the Mets, Giants, all sports and anything with the right person. Seek professional man, 25-40, to share life's best. Note/phone. NYM R859.

Male Wasp—Tall, handsome, secure with sailboat (39' sloop), longs to say goodbye to pressures of world for next 3-6 months and sail Caribbean islands. Seeking single female with positive, happy personality to age 35, to share the adventure. Photo/ phone to POB 2994, Boca Raton, Fl 33427.

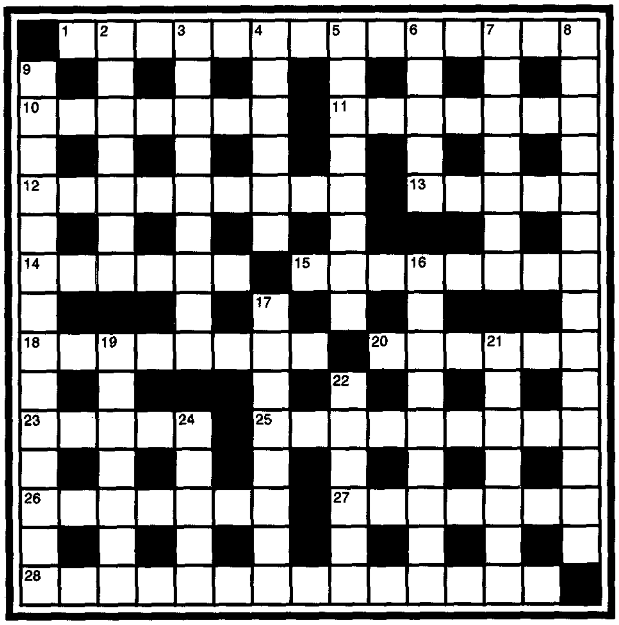
ANNOUNCEMENT

Carrie—(Harvard grad, Egyptian traveler, comparative politics student). Please send correct phone, address to "Mr. Stanford". NYM R821.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 A red lump starts erupting? A remedy is forthcoming. (7, 7)
10 Wader follows current in underground river. (7)
11 Stern-faced yet enjoying the row? (7)
12 Birds can take direction from a girl. (9)
13 Mood changes, you hear, on entering the cathedral. (5)
14 It's peaceful inside with fire nicely burning. (6)
15 The subject, violent death—all details spelled out. (8)
18 Given turkey portion, monsieur little by little applied condiment. (8)
20 After a short day doing the rounds, doctor has a Tibetan meal. (6)
23 Late do, to be precise. (5)
25 Now furled but when opened out it's fantastic. (9)
26 If covered in gold and diamonds, will look just right for the opening. (7)
27 Fall from a state of awareness? (4-3)
28 The state I'm in, utterly unnerved you'll hear—wandered back, then I got bitten by a dog. (14)



DOWN

2 Remove the door, just to madden. (7)
3 Go with an upright member of the panel—it will get you in. (9)
4 Off sped the detectives. (6)
5 Quality of the real estate. (8)
6 Notice one about to go inside and let folks know. (5)
7 Unruly mob throwing trifles around—the hoydens! (7)
8 Terrifying roar. . . fled in fear. . .went this way. (3, 3, 4, 4)
9 Pantomime starlets not yet out of danger? (5, 2, 3, 4)
16 Skips with girls, abroad. (6, 3)
17 Watch part of skittle change direction. (3-5)
19 A pragmatic view exists in the province. (7)
21 So I'm of a crooked disposition, seeking the company of criminals. (7)
22 Shocking paths from pole to pole. (6)
24 Does his best in a magisterial role. (5)

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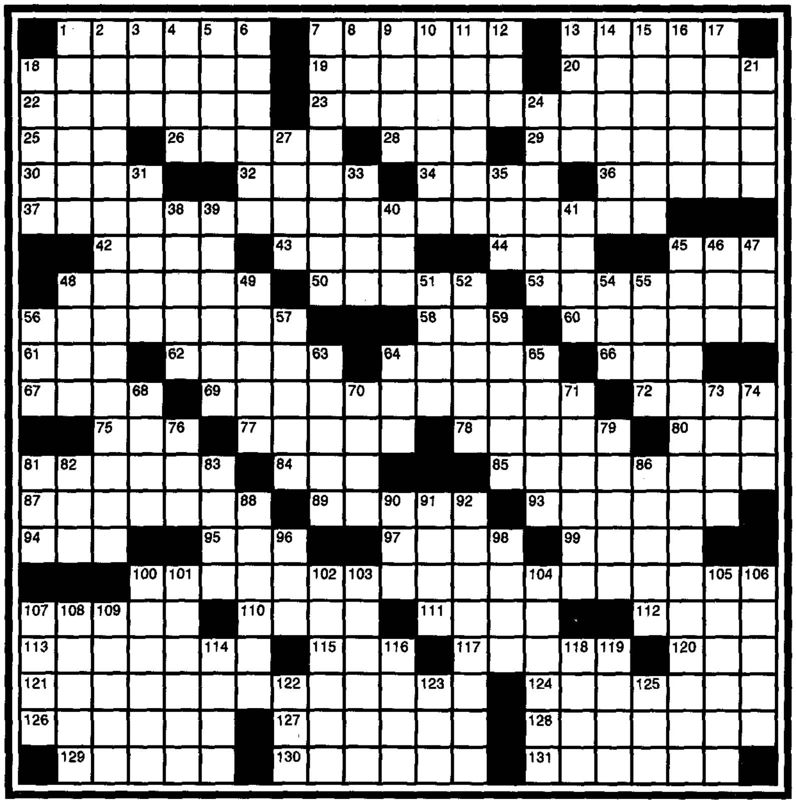
'I FOLLOW': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Climb
7 Ascertains poundage
13 Use the tub
18 Pastel shade
19 Regatta locale
20 Merman and Waters
22 "Every man for ——"
23 HI
25 Dpl.'s place
26 Send to Washington
28 Sphere
29 Went kerplunk
30 Dark-hued: poetic
32 Small ostrich
34 "—— Rock": Paul Simon hit
36 Beethoven's "—— Solemnis"
37 TI
42 Like Truman's Deal
43 Kremlin dynast
44 Fidel's sidekick
45 She played Maude
48 Cosa ——
50 Power particles
53 Certain dairy products
56 Scolding
58 Cockney corona
60 Glassy mineral
61 Have the deed to
62 River of Kashmir
64 Stratospheric layer
66 Gangdom gun
67 Basketballer Birdsong
69 PI
72 Riviera resort
75 Flatfoot
77 First name in cosmetics
78 Recurring every sixty minutes
80 Baseball footwear
81 Some teas
84 Daystar
85 Melding card game
87 Retaliates
89 Kind of bear
93 Bars legally
94 Split pea of India
95 Séance signal
97 City on the Oka
99 Glacial ridges
100 SI
107 —— Rica
110 Division word
111 Freight trailer, to a trucker
112 Privy to
113 Lily Maid's home
115 Sumac of songdom
117 Printer's proof, for short
120 Undercover org.
121 MI
124 Without flaws
126 "Honor Thy Father" author
127 College conferment
128 "Did you —— a lassie?"
129 End of a designer's name
130 Beer mugs
131 Negligent

DOWN

1 With hands on hips
2 NI
3 TV letters
4 Robert ——
5 Void's partner
6 Yields precedence
7 As —— ghost
8 Poetic twilight
9 Data, familiarly
10 A Vanderbilt
11 Of seasoning plants
12 Before phony or pathetic
13 A pealing item
14 In residence
15 "When —— was opened . . ."
16 Gives a leg up
17 Les girls
18 Bo-Peep's loss
21 Baking or ice cream
24 Indifference
27 Voucher
31 African lake
33 Premed course
35 Caesar's 2100
38 Italian statesman, 1868-1953
39 Miscalculating
40 Golf club VIP
41 Antique autos
45 DI
46 Catchall abbr.
47 Third king of Judah
48 Small salamander
49 Novelist Gide
51 Puzzling pathway
52 One of the deadly sins
54 Rock-band engagemen
55 —— Bator
56 Halloween shout
57 Shot in the dark
59 "—— of Old Smoky"
63 Easy target
64 Grand —— Opry
65 Macabre
68 Any day now
70 Lotto's kin
71 Kidnapper's demand
73 Mountain passes
74 Somerset river
76 Cribbage piece
79 "—— Luck"
81 Shoulder stuffing
82 Stowe heroine
83 Antitoxins
86 Raccoon's relative
88 Mental balance
90 Mauna ——
91 Greetings from Sandy
92 Boxing middlemen
96 Temporary fastener
98 Rickey ingredient
100 Filched
101 Least ruddy
102 Pointed surgical tool
103 Tribute
104 Jack the ——
105 Divas' assets
106 Growing out
107 Dramatis personae
108 Start of a designer's name
109 No longer fresh
114 Away from port
116 Hillside dugout
118 Dream, in Dijon
119 Neighbor of Provo
122 Parl. members
123 Writer Deighton
125 Day abbr.



Solutions to last week's puzzles appear on page 104.

THE POWER BEHIND THE PHONE

Today data is coming at you faster than ever before.
And it comes at you through the same network of computers and fiber optic cables that handles your telephone calls.
The network of New York Telephone.
There's never been a network that could gather data, communicate data and deliver data like New York Telephone.
And that makes us more than just your telephone company.
We're the communications company New York depends on.

THE NETWORK OF NEW YORK TELEPHONE

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TOYOTA TERCEL

EASY DOES IT
The high-opening rear hatch makes unloading easy. Tercel's rear seatback folds down to give you room for 36.2 cu. ft. of cargo.

EASY TO LIVE WITH
You'll feel right at home in Tercel's comfortable interio with full carpeting, reclining bucket seats, and plenty of room for five.

NEW TERCEL EZ. IT'S SO EASY TO OWN $5848.*

The new 1987 Toyota Tercel EZ—what a value at only $5848. Tercel has a crisp, new, aerodynamic shape and all-new styling in its roomy interior. The fuel-efficient** multi-valve engine has more power to zip through traffic and cruise comfortably on the highway. Best of all, the new Tercel has traditional Toyota quality and reliability. Tercel EZ—an easy-to-take, hard-to-beat favorite, still priced in the fifties.

WHO COULD ASK FOR ANYTHING MORE! TOYOTA

Get More From Life . . . Buckle Up!

*Manufacturer's suggested retail price. Actual dealer price may vary. Price excludes taxes, license, transportation, optional or regionally required equipment.

**EPA estimated 36 city/41 highway MPG for Tercel 3-Door EZ Liftback with 4-speed manual transmission.

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